

27 JUNE 1960

40¢ a copy \$8 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



## S A THIRD PARTY LANDSLIDE

...In the Land of Milk and Honey

D WHY NOT! LOOK AT OUR PLATFORM

1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

the Land of Milk and Honey!

**GREEN BAY-TV**  
GREEN BAY, WISCONSIN

2



CAN AUTOS BE  
SOLD LIKE  
SOAP ON TV?

Detroit will try. The buying of minutes on the webs next season is a major ad switch

Page 33

NCS may spur  
new buying  
trends on radio

Page 37

Profile of  
a radio  
image builder

Page 40

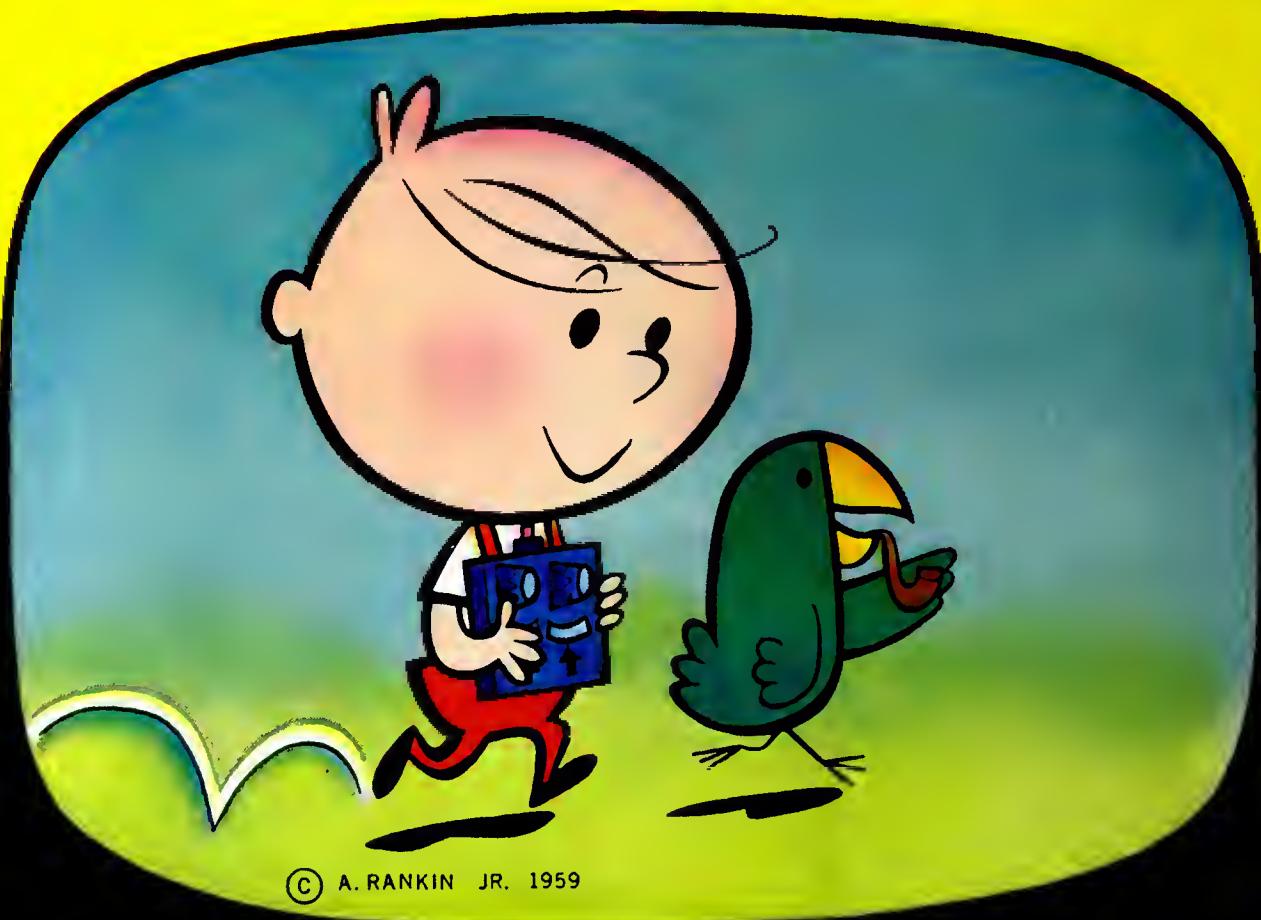
Animation  
scores a  
breakthrough

Page 43

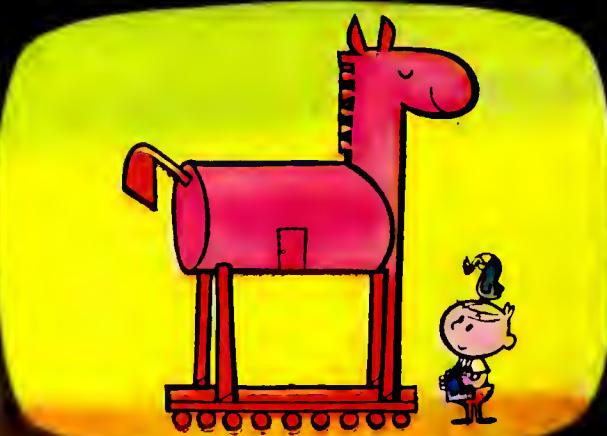
DIGEST ON PAGE 4

# 'WILLY MCBEAN' and

IS THE BRAND-NEW AND



© A. RANKIN JR. 1959



The Trojan Horse and the siege of Ilium,  
Are spectacles that awe our Willy M.



The West's at its wildest when Willy heads out  
With Buffalo Bill, the famed Indian Scout.

**TRANS-LUX TELEVISION CORP.**

625 Madison Avenue, N. Y. 22,  
NEW YORK • CHICAGO • HOLLYWOOD

SPONSOR • 27 JUNE 1960

# 'His MAGIC MACHINE'

## VERY ORIGINAL TV CARTOON!

Willy McBean lives in a special children's world, full of fact, fiction, fantasy and fun! He roams the past, the present, the future, with all the great adventurers of all time! Yes—Willy is as wonderful as the imagination of a child. That's why this fresh new television program will capture the heart and mind of every boy and girl . . . and grown-ups who are young in heart.

*260 episodes available January 1961*



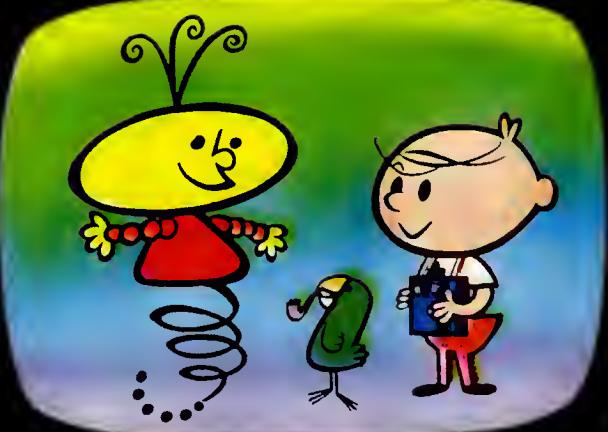
The bold adventures of a Viking,  
Are very much to Willy's liking.



Back to the Stone Age our brave Willy went—  
The creation of fire was quite an event!



Willy is wide-eyed, just look at him gawk,  
When the Wright Brothers fly at Kitty Hawk.



What Willy finds in outer space,  
Makes Halloween seem commonplace.

N. Y., PLaza 1-3110-1-2-3-4

For information, contact RICHARD CARLTON, Vice President In Charge of Sales

# NEWSMAKER of the week

The foreshadowing of the importance of international television looms large in the decision of the Chrysler Corp. last week to divide its international division advertising between two giant agencies with proven tv experience in automotive advertising. BBDO as of 1 August will service the Dodge passenger cars and trucks, with Young & Rubicam handling Valiant, Plymouth, DeSoto, Chrysler, Imperial, and Simca.

**The newsmaker:** Clarence A. Kelso is director of advertising for Chrysler International, with headquarters in Geneva, Switzerland. His entire business career has centered on positions which have fostered the development of international trade by means of advertising and merchandising, and he's an on-the-scene specialist in several major areas of the world—Latin America, Europe, both the Near and Far East—because of work and residence there.

His move to appoint these large U. S. agencies, which are both oriented toward international and tv, involves the same shops which earlier this year were tapped to service the giant domestic car and truck accounts. BBDO's international Dodge line includes the Polara and Dart, the new compact Lancer which will debut this fall and the full line of trucks. BBDO recently expanded heavily into the international area.

Y&R, with many international offices, is responsible for international advertising on the Valiant, Plymouth, DeSoto, Chrysler, and Imperial cars, and on Simca.

Heretofore, the international advertising has been serviced by agencies specializing in this field: Dolan, Geneva (Dodge cars); Publicontrol, Brussels (trucks); James Jones, Paris, and Richard Meltzer, U. S. (Simca). Total billings are believed to range between \$7 and \$10 million annually.

Mr. Kelso has served as merchandising consultant to the company's overseas distributing and sales organizations and has supervised—in addition to automotives—merchandising programs for Airtemp air-conditioning equipment, MoPar parts and Chrysler industrial and marine engines.

He started his career in Detroit, working in export departments of several ad agencies and auto companies after attending Amherst College. He's a native of Decatur, Ill., and received his early education in Chicago.

Mr. Kelso is a member of Phi Gamma Delta and Phi Epsilon fraternities, the Overseas Press Club, the Circumnavigators Club, and the International Advertising Assn. of N. Y.



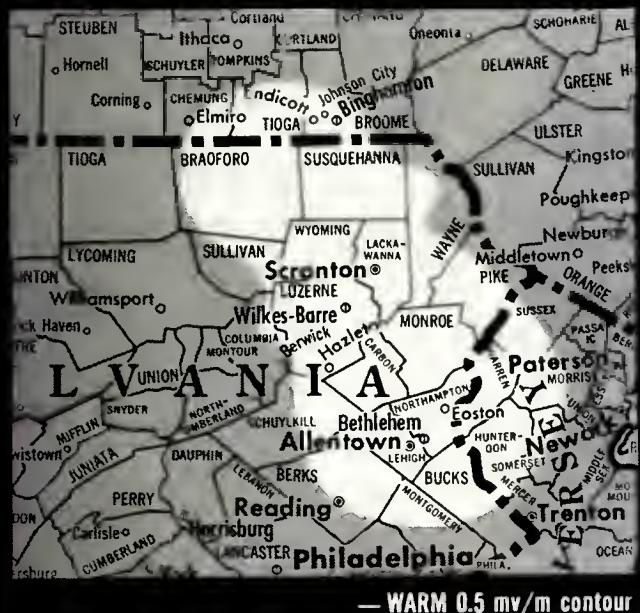
Clarence A. Kelso

... when most people watch TV...  
.. more watch WPTA!

SHARE SETS IN USE 6-10 PM SAT. THRU SUN.  
WPTA 35.7  
STATION A 31.8  
STATION K 32.5  
SOURCE ARB (NAB)  
**WPTA**  
FORT WAYNE, INDIANA  
REPRESENTED BY YOUNG TV

# NEWSMAKER STATION of the WEEK WARM-WARM-land, Pa.

## This is WARM-land!



The WARM market of  
Northeastern Pennsylvania includes:

- POPULATION 2,167,200
- RADIO HOMES 527,887
- CONSUMER SPENDABLE INCOME \$ 3,225,057,000
- TOTAL RETAIL SALES \$ 1,857,694,000

*...unreached by any other single advertising medium.*

\* WARM-land is as large a market as metropolitan St. Louis with total retail sales greater than Miami, Florida.



Be sure WARM-land is on your market list call your EAST/man for details.

And WARM is the *dominant advertising medium*—more audience than the next 3 stations combined in the new WARM-land 12 county area Pulse.



**robert e. eastman & co., inc.**  
representing major radio stations

NEW YORK: 527 Madison Avenue  
New York 22, N. Y.  
Plaza 9-7760

CHICAGO: 333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-7640

SAN FRANCISCO: Russ Bldg.  
San Francisco, Cal.  
Yukon 2-9760

DALLAS: 211 North Ervay Bldg.  
Dallas, Texas  
Riverside 7-2417

ST. LOUIS: Syndicate Trust Bldg.  
915 Olive St.  
St. Louis, Missouri  
CEntral 1-6055

LOS ANGELES: DETROIT:  
Taft Building  
1680 N. Vine St.  
Hollywood, Cal.  
Hollywood 4-7276

Throughout the World  
A famous name for **QUALITY** is

ROCHESTER'S

# Bausch & Lomb



Constant checking of the optical systems against performance standards insures high *quality* products.

In the vital ROCHESTER, N. Y. area

The **QUALITY**  
Radio Station is...



**AM-TV**

BASIC CBS ROCHESTER

REPRESENTATIVES: EVERETT MCKINNEY, INC.  
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO



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Michael Crocco; Syd Guttman; Wilke

Rich; Irene Sulzbach; Flora Tomadelli

presidential candidates, a Democrat, assumes that the Forand plan is what the people should have.

## Good for WDAF

Having neither the time nor the patience to sit and watch T. V. (and we never did get our antenna put up after we moved.) we have become quite a radio fan— you can listen to radio while you work. So we want to hand a bouquet to some of our radio stations and networks

for their good programs. We like WDAF's new features — Point of Law and Reporter's Scrapbook, and Conversation. They are interesting and informative. (Wonder if WDAF'S Walt Bodine is any relation 'e the Bodines of Paris, Mo.) Anyway, it looks as tho the folks who planned these programs realize that radio should grow up even if TV hasn't—and even if a few radio stations have decided to stay on a very low-Teen-Age level.

And we heard a good interview with Dr. Franklin D. Murphy on another WDAF program Sunday. In these days of rock and roll and disc jockeys turned pundits, we're glad that part of the radio industry is giving us some adult fare.

WOMAN'S

Actually, it's a very rich f-

The above editorial is from the Humboldt (Kans.) Union of Thursday, April 7, 1960.

Humboldt is about 105 miles down highway 169, southeast of Kansas City . . . where the sound from Signal Hill comes in loud and clear, just as it does in hundreds of towns all over the golden circle WDAF has served since 1922.

We are most grateful to Publisher Malcolm Higgins for this recognition because he has praised the qualities WDAF Radio has worked the hardest to achieve . . . interesting, informative adult programming.



**WDAF 610 RADIO • SIGNAL HILL • KANSAS CITY, MISSOURI**

REPRESENTED BY HENRY I CHRISTAL CO., INC.



# NETWORK PROGRAMMING

AIR POWER • CODE THREE • SAN FRANCISCO BEAT • NAVY LIFE  
SHOTGUN SLADE • TRACKDOWN • THIS MAN DAWSON • 26 MI  
THE CALIFORNIANS • THE HONEYMOONERS • MR. ADAMS AND E  
MEET McGRAW • DEADLINE • BOLD VENTURE • COLONEL FLA  
SILENT SERVICE • FLIGHT • PANIC • POLICEWOMAN DEC  
IT'S A GREAT LIFE • INTERPOL CALLING • YOU ARE THE  
HIRAM HOLLIDAY • MIKE HAMMER • BOLD JOURN

# WPIX

the  
prestige  
independent



WPIX-11 IS THE "Network Station" for Spot Advertisers in New York! Audiences have learned to expect network quality entertainment *every* night on WPIX-11. Advertisers know that of *all seven* New York stations only WPIX offers so many opportunities to place *minute* commercials in *prime evening time* in such network quality programming. And Nielsen has *proved* that WPIX audience incomes, home ownerships, jobs, etc. are *the same* as on the leading network station! You'll never find "mail order" or over-long commercials on WPIX-11. You *will* find important looking programs, only the best advertisers and a proved quality audience... on a station that has a healthy respect for the rate card. *Where are your 60-second commercials tonight?*

# NETWORK AUDIENCES

Nielsen recently studied his entire New York sample, both Auditor and Recordimeter-Audilog homes, and found "no significant difference" between the kind of people who watch WPIX 11—New York's leading Independent station—and New York's leading Network station. Nielsen "WPIX AUDIENCE PROFILE" study provides a direct comparison of audiences for the prime qualitative categories of: FAMILY HOME • HOME OWNERSHIP • AUTOMOBILE OWNERSHIP • SIZE OF FAMILY • AGE OF HOUSEWIFE • OCCUPATION, HEAD OF HOUSEHOLD 7:00-11:00 PM, seven nights a week. Qualitatively they are equal. Nielsen states: "NONE OF THE COMPARISONS YIELDED A SIGNIFICANT DIFFERENCE!"

# NETWORK ADVERTISERS

The Procter & Gamble Co. • General Motors Corp. • Bristol-Myers Co. • General Foods Corp. • Chrysler Corp. • American Airlines, Inc. • Cgate-Palmolive Co. • R. J. Reynolds Tobacco Co. • Warner-Lambert Pharmaceutical Co., Inc. • United Air Lines, Inc. • General Mills, Inc. • National Biscuit Co. • U. S. Rubber Co. • Brown & Williamson Tobacco Corp. • Ford Motor Co. • The Coca-Cola Co. • General Cigar Co. • Borden's • Trans-World Airlines, Inc. • Vick Chemical Co. • P. Lorillard Co. • Best Foods • U. S. Tobacco Co. • Texaco Canada Limited • Kellogg Company • Miles Laboratories, Inc. • The American Tobacco Co. • Cannon Mills, Inc. • International Shoe Co. • Firestone • Goodyear Oil Corp. • Sterling Drug, Inc. • Lever Brothers Co. • and many more.



**WPIX**  
new york

The ONLY New York independent  
qualified to display the  
SEAL OF GOOD PRACTICE.

# Sponsor backstage

## Tv sports: pre-conditioner of live events

Perhaps the oldest, and yet the most fascinating story in television, on a continuing basis, is the medium's effect on other phases of American life, on entertainment, and especially on sports. My boy Buster (13) and I are rabid sports fans and, in a sense, somewhat special sports fans, in that we patronize 'em all. We catch the key baseball, basketball, football and hockey games, but can also be found at other events, such as an occasional wrestling match at Madison Square Garden or even Island Garden in Hempstead, Long Island, the Roller Derby at the 14th Street Armory, or most recently the International Soccer matches at the Polo Grounds.



Last Saturday night (11 June, as this is being written) we watched the team from Nice, France, do violent battle with the New York Americans, and the champions from Burnley of England lock legs with the Irishmen from Glenavon. In the box to our right was a handsome middle-aged gentleman with two youngsters, possibly 12 and 14 years old. He and the boys had seen the double header of the previous Saturday on tv and they had decided to come to the Polo Grounds to see the game in the flesh at the first opportunity.

Here's the latest example, then, of the strong possibility that television will be the big factor in making a sport new to Americans, profitable and popular here. All over Europe and in many sections of South America, of course, it is not at all unusual for the matches to draw crowds of 100,000 people, and some of the most popular of the contests have drawn over 200,000 fans. It's easy to see why, too. The game is far more rugged than our most rugged—say pro football, hockey, or NBA basketball. No substitutions are allowed, and time outs occur only when a man is injured. If the man can't continue play, his team simply plays with one man less.

The players race, and charge and kick and butt their rugged way up and down and across the field for 45 almost uninterrupted minutes at a stretch for each of the two halves of the game. The contests are bitterly fought. In the game we saw Saturday, the Nice goalie hauled off and hit one of the Americans right on the jaw and knocked him absolutely ice cold. The goalie was ejected, and after a dousing by the team's trainer the American wobbled to his feet and resumed play.

As earnest and hard-fought and legitimate as are the soccer matches, just so staged and vaudevilleized are the wrestling matches, of course. Yet just as the telecasts of the soccer games seem to be drawing certain kinds of fans, just so do the wrestling video vaude programs draw others. Buster and I have been at Madison Square Garden on at least two occasions when the 18,000 seats in the house have been completely sold out. And an evening with the fans on these frantic nights quickly reveals that they have followed the noble

(Please turn to page 16)



IN **TOLEDO**  
FOR 33 YEARS!

**W  
S  
P  
D**

the **STORER** station  
backed by 33 years  
of responsible broadcasting

**CALL KATZ**

**Move over,  
ARB,  
Nielsen,  
& Pulse.**

**Make way for  
John of Tripoli:**

R &  
Tr.  
Copy 281

Dear John,  
I am writing you to let you know  
you are not in a  
very good position. I am  
a school boy in the 2nd  
grade class.

Address is  
341 43 106

This analysis-in-depth comes to you breathlessly from WMT-TV (Channel 2), whose management swears (1) that Tripoli, Iowa is 42 air miles from our transmitter and 67 air miles from Cedar Rapids; (2) that this survey was unsolicited;\* (3) that John is not a member of our staff. (Marshal J, our own cowboy-type cowboy, is.)

\* Professional surveys show that WMT-TV is number one in all time periods from 9:00 A.M. until sign-off in share of audience; in station totals, WMT-TV enjoys a substantial dominance from 6:00 A.M. until sign-off. More than half of the state's 734,000 tv homes are in our tv area; an average of better than 50% of these sets are tuned to WMT-TV. (Our national representatives: The Katz Agency.)

YOU MISS



**Sponsor backstage** (Continued from page 14)

or nefarious doings of their heroes and villains respectively on the teleprograms, and the live events are merely the dramatic highpoints for which careful telestaging has prepared them.

**Closed circuit pays off**

Perhaps the most spectacular telesports developments of all have been the closed circuit pay telecasts of the major boxing events of recent years. The record holder in this category, of course, is the Sugar Ray Robinson-Carmen Basilio battle of a couple of years ago, which grossed almost \$1,500,000 for about 365,000 seats in 175 theaters and other locations.

Teleprompter is hustling like crazy right this minute to shatter that record with the upcoming heavyweight title return match between Ingemar Johansson and Floyd Patterson. At last count Teleprompter execs said they hoped to sell somewhere around 750,000 seats in 200 or more locations. They expect most locations to get between three and 10 dollars per seat, although the greatest percentage would no doubt come in around three to five dollars. Interestingly enough only about 90 of the 210 spots which will show the bout are theaters. The rest are auditoriums, school assembly halls, ball parks, jai alai palaces, etc.

Philco has worked out a deal with the Teleprompter people to buy roughly 25,000 seats in about 50 locations for private closed circuit showings to Philco distributors, dealers and friends. It is one of the electronic manufacturer's most flashy current campaigns.

Teleprompter has been dickering, although latest reports say not too successfully, with International Telemeter to show the fight over the Telemeter subscription pay tv system operating out of Etobicoke, western Toronto suburb, about which I did a piece when the service started. It seems that the Teleprompter brass wants to set a higher price on the event for home viewing than the Telemeter people wish to charge their subscribers.

Regardless of how the fight deal works out, however, the Etobicoke experiment seems to be shaping up quite well. Just last Tuesday, Paramount Pictures president Barney Balaban told stockholders at the annual meeting that in the first three months of the subscription pay tv operations over 5,000 subscribers have been signed up. Goal for the first year, set for itself by the International Telemeter planners, was about 6,000 subscribers. If it's possible for the Teleprompter and Telemeter people to get together between now and fight time, the fight could give the whole home tv effort a big boost.

**Further developments**

And just this past week, too, another major home pay tv experiment seemed to be taking shape. The Federal Communications Commission approved the sale of WHCT-TV, Hartford, Connecticut, Channel 18, to RKO General, Inc. RKO General and Zenith will jointly serve as the Zenith Phonevision franchise holder for the Hartford area. They claim that they plan to spend \$10,000,000 in the Hartford area in a three-year home pay tv test of Phonevision if the FCC will give them the green light. When, as, and if they get it you can be sure sports will eventually play a major role in their development, just as it has in closed circuit pay tv and as it must in other pay tv operations.

Free tv has proved its appeal beyond a question of doubt.



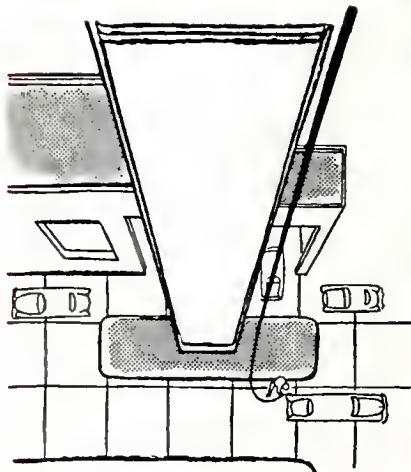
In the world of Arnold Stang spot is a very big deal. His spot TV campaign for Chunky Chocolate Corporation is a tremendous success in a powerful and versatile medium. It made famous the comedy buy-line—"Chunky! Whatta chunka chawklit!" The Chunky Chocolate people — and Arnold — know the value of spots well placed. Nothing is more flexible. You sell your products where they are, with maximum exposure, high return, and *no waste*, and when it comes to smart placement call your H R man. He's an expert.



Television, Inc.  
Representatives

## YOU'LL NEED A BIG PUMP IN

### North Carolina



**FILLING STATION** sales in the WPTF market exceed those of the nation's 6th Metropolitan Market:

**WPTF Market \$233,368,000**  
**6th Met. Market \$196,008,000**

**AUTOMOTIVE** sales in the WPTF market are greater than the nation's 8th Metropolitan Market:

**WPTF Market \$516,471,000**  
**8th Met. Market \$506,382,000**

**AD COVERAGE** WPTF is the only single medium that reaches all of this "on the go" market where 50% of the homes listen regularly to WPTF.

NATION'S  
28th RADIO  
MARKET  
NIELSEN #2

VA.  
N.C.  
S.C.

**WPTF**  
50,000 WATTS 680 KC  
NBC Affiliate for Raleigh-Durham  
and Eastern North Carolina  
R. H. Mason, General Manager  
Gus Yaungsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.  
National Representatives

## Timebuyers at work



**Jerry Rettig**, Grey Advertising, New York, submits his personal evaluation of what's "in" and what's "out." A rep with the lowest rated station in the market who questions your buying by the numbers and suggests in vague terms that you make a 'creative' buy is 'out.' However, if he can provide specific and pertinent information such as type of audience delivered, successful promotions and sales results, he still might not make the sale, but he is definitely 'in.' The salesman you rarely hear from until one of his stations jumps a few rating points is out. So is the fellow that takes an order and is never heard from again unless there is an error or until it's renewal time." On the other hand, Rettig considers the salesman that works closely with him on improvements and keeps him posted on up-to-date station news to be in. But "the salesman that calls and says station man X is in town and wants to know why your client isn't on his station is out. If he were to provide valid reasons why the client should be on the station instead of placing one on the defensive, however, he would be in."



**Frank Vernon**, Cunningham & Walsh, New York, feels that a media buyer must always be ready to relate media knowledge to the essential details of marketing and sales objectives. "Certain basic factors have always exerted influence in the recommendation of media and over-all media planning. Consideration and evaluation of such factors as media costs, media competition, and quantity and quality of audience, is a constant procedure in media analysis. The extent of the influence of each factor, however, is anything but constant. Media costs are rising. Competition between media and within media is being waged with unprecedented fury. Advertising objectives demand more media effectiveness. Competing products and brand names are multiplying to



confusion. These factors have made the job of executing media programs infinitely more complex than ever." Further, Vernon thinks that effective execution of a media plan requires early buyer participation. "Since we have responsibility of assembling the most productive audience, we must know objectives first hand."

A  
"Metropolitan"  
personality



Invited to participate in the real excitement that springs from the interplay of vibrant people . . . people who spark to the vivid presence of a "Metropolitan" personality—a personality like each of our widely recognized Television, Radio and Outdoor properties.

**METROPOLITAN BROADCASTING CORPORATION**

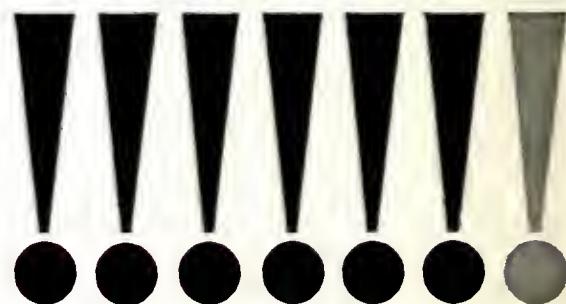
205 East 67th Street, New York 21, New York



TV STATIONS: WNEW-TV, New York; WTTG-TV, Washington, D.C.; WTVH, Peoria/Ill.; KOVR-TV, Stockton-Sacramento/Calif.  
RADIO STATIONS: WNEW, New York; WIP, Philadelphia; WHK, Cleveland

THIS IS

# DOMINANCE WIL ST. LOUIS



- ! WIL has the highest share of the big St. Louis audience. More than the next two independents combined.
- ! WIL has nearly twice as much audience as both network stations combined. (83%).
- ! WIL has 32% more audience than the number two station in St. Louis (network).
- ! WIL has 64% more audience than the number three station in St. Louis (independent).
- ! WIL is DOMINANT in ST. LOUIS.
- !
- ! C. E. Hooper—May, June, 1960

**WIL RADIO . . .**  
outstanding in St. Louis  
**THE BALABAN STATIONS**

**WIL**      **WRIT**  
ST. LOUIS    MILWAUKEE  
Sold Nationally by  
Robert E. Eastman & Co., Inc.

**KBOX**  
DALLAS  
Sold Nationally by  
The Katz Agency

The Nation's most experienced Flagship Stations.

**JOHN F. BOX, JR.,**  
**MANAGING DIRECTOR**

# SPONSOR-SCOPE

27 JUNE 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

**General Motors is obviously bent on overwhelming the automotive field as far as tv is concerned in the coming season.** With about \$49 million already committed it's mulling an NBC TV pitch to alternate with Bell Telephone in the Friday 9-10 p.m. period.

If GM agrees, it means another \$5.6 million added to its 1960-61 tv load.

(See page 23 SPONSOR-SCOPE and article, page 33, for more on Detroit's tv status.)

**Sellers of spot radio might do well to find themselves a few champions of the medium among the younger generation of media specialists in the bigger agencies.**

SPONSOR-SCOPE's questioning of several of these more articulate gentry this week evolved such suggestions as:

- Stop drenching accountmen with scorn for their indifference toward radio because they look to the specialist in their agency to inform and pep 'em up about a medium.
- The older buyers are living in the past as regards radio; hence, the sellers must look to the younger people to take up the torch for them.
- That can be most effectively done by feeding them with ammunition showing (1) how radio has a unique marketing dimension of its own today, (2) it has the ability to reach the prospect at the time the advertiser wants to reach him and (3) that whatever backdoor dealing there is should not be considered a way of life but an isolated and temporary aberration.

**P&G researchers have turned their attention to the Negro tv market.**

The information they seek includes (1) viewing habits with the accent on station loyalty, (2) the number of viewers on the average per set and (3) whether this group has particular programing preferences.

**Mennen (W&L), in expanding substantially its spot radio commitments for the summer in 75 markets, says it's got a walloping success story for the medium.**

The plan is to keep these schedules rolling right through the fall and possibly at the same rate of 40-50 spots a week.

**Golden Press (Wexton), which sells encyclopedias through supermarkets, this week put out a wholesale query for radio and tv ratecards and coverage maps in 200 markets.**

Plan as told to reps: two flights, starting September, three and two weeks each.

Even though it lined up thousands of spots on three radio networks for a pre-Fourth blitz in behalf of Cut-Rite waxpaper, Scott Paper (JWT) still had to resort to spot in 35 markets to get the right listener weight.

The spot radio schedules will run between 27 June-2 July, whereas the network push, involving CBS, NBC and Mutual, took off 22 June and will run through 2 July.

**The RAB is working on a presentation to dissuade NBC from taking its six o&o radio stations out of the bureau's fold as of 31 January 1961, the notice date.**

Meantime the CBS o&o's, which had contemplated leaving, have agreed to stay with the RAB. The ABC o&o's are also staying put.

## SPONSOR-SCOPE *continued*

Judging from reports out of the midwest, there's a good possibility of drastic action in these two tv advertiser areas in the near future:

General Mills: seeking to overcome its vulnerability on the cake-mix front in relation to the spectacular gains made by P&G's Duncan Hines.

Kellogg: splitting up its brands and thereby putting itself in a position of playing one agency against another a la its competitors.

Don't think that just because their function in network tv is now mostly of a negotiating nature the agencies have come out any better with the cost of operating their tv departments.

If anything, the ratio of the cost of tv department servicing as compared to other departments is higher than when the major agencies had program production staffs.

Basically the reasons are these:

1) The working out of networks buys is becoming more complex. A sophisticated agency usually goes to the client not with a single deal with a couple of alternates.

2) Because of the big sums involved the proposition has to be taken to at least three levels of client decision-makers—the ad department, the marketing director and the top executive echelon (often even to the board of directors).

3) Highly paid executive talent is necessary not only to properly "engineer" the deals but to speak with authority and acceptance in contacts with the three planes.

It all has to be done in a special language, like spreading the risk, amortization and how to calculate probable cutbacks. In other words, it's like dealing with the top level in the client's purchasing department.

The beauty preparation manufacturers have finally got around to recognizing that daytime tv offers them a potent sales tool.

A good reason: the housewife's buying more and more of her beauty aids at the same place she gets her groceries—the supermarket.

Among the cosmetic users of daytime: Pond's, Lady Esther, Warner-Lambert, Toni, Alberto-Culver, Coty, Helene Curtis, Avon. Conspicuous among the missing: Revlon.

It may be wishful thinking on their part but several key reps in tv this week said they expected the rush to buy for the fall to break much earlier than customary.

The pattern of their anticipation: because of the tendency among political campaign committees to be in there as early as possible and garner choice spots, agencies will be disposed to advise their clients to advance their schedules a few weeks.

The net effect: a campaign originally planned for 8-10 weeks would, by virtue of an earlier starting out, be placed for 13 weeks.

The economically-minded among tv users may find this a tasty morsel: National Biscuit Co. this season has spent 10% less than last season but came out with 40% more home impressions.

Credit is largely due to the way the buys were spread and the timely juggling of the commitments. The company's agency of record: McCann-Erickson.

The competitors take it all with a grain of salt but ABC TV has been insinuating that it's found a way—outside the checkbook—for inducing NBC TV's affiliates in two-channel markets to give it a better break on nighttime clearances.

ABC TV is citing these inroads to agencies: (1) WFGA-TV, Jacksonville, is giving live preference to over 50% of ABC programs and (2) WLWD, Dayton, is making it almost two-thirds ABC live.

## SPONSOR-SCOPE *continued*

The juggling of daytime prices, programs and bonuses among the tv networks shows no signs of abatement.

Among the latest moves in the making:

1) NBC next week will unveil a new daytime pricing and afternoon program structure for the fall.

2) ABC TV will offer a gratis quarter-hour in the new programming (starting 2 October) to advertisers who buy four quarter-hours.

(See 4 July SPONSOR for comprehensive study of the daytime network tv picture.)

Lever and its agency of record, JWT, are playing it very coy with the three tv networks (they've all been pitching hard) about any more commitments for the fall.

The fact is this: Lever's holding back part of the budget. It's the only big tv customer with a big enough reserve to keep the networks' sales people panting.

Looks like Quaker Oats will dominate its competitors daytime-wise in network tv this fall: it'll have six quarter hours a week on CBS TV (about \$2.3 million).

There'll also be spot tv plus half of the Tom Ewell show (CBS).

If spot tv expects to make any hay in Detroit for the 1960-61 season, it had better get in there pitching hard right away: a SPONSOR check the past week disclosed that only one brand among the Big 3—Pontiac—has made plans to use spot tv.

The trio collectively will be spending a lot more than the previous season in network tv, but what apparently hasn't begun to take deep root among them is a basic dictum of the successful package goods operators: you also need added weight in the markets where your potential of dollars are considerably above the norm.

Following is an updated estimate by SPONSOR-SCOPE of what the Big 3 brands will be spending in time and talent for the 1960-61 season on network tv:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL
Buick	-----	\$1,500,000	\$ 3,800,000	\$ 5,300,000
Chevrolet	\$5,700,000	6,200,000	13,900,000	25,800,000
Chrysler Inst.	-----	-----	800,000	800,000
Dodge	3,700,000	-----	-----	3,700,000
Ford	-----	-----	15,600,000	15,600,000
General Motors Inst.	-----	500,000	3,500,000	4,000,000
Lincoln-Mercury	-----	1,500,000	6,900,000	8,400,000
Oldsmobile	3,000,000	-----	1,700,000	4,700,000
Plymouth	-----	11,500,000	-----	11,500,000
Pontiac	5,500,000	-----	-----	5,500,000
UMC-A/C Spark Plug	4,600,000	-----	-----	4,600,000
<b>Total</b>	<b>\$22,500,000</b>	<b>\$21,200,000</b>	<b>\$46,200,000</b>	<b>\$89,900,000</b>

(See article on tv revolution in Detroit, page 33.)

Another spot tv cohort has moved into the network camp: Goldseal Glass Wax (Campbell-Mithun) is going NBC TV this September with an expenditure of around \$600,000.

During the fourth quarter it will have four daytime quarter-hours on alternate weeks and a minute a week on Riverboat.

ABC TV has found another beer—Pabst (K&E)—to pick up a quarter sponsorship of the American Football League games this fall.

Schlitz had backed out of the series when JWT found out that, contrary to what it had first been told, the sponsors' commercials would have to be in a fixed position.

## SPONSOR-SCOPE *continued*

Regardless how over-all national billings may turn out for spot tv this summer, the medium can't help but wince at some of the cutbacks it's been getting.

Examples: Continental Baking, Wheaties, Alka-Seltzer, Mr. Clean, Alberto-Culver.

Chicago reps take a dim view of Alberto coming back in the fall what with its skyrocketing commitments on NBC TV. The tab could run over \$12 million.

Tv network station relations: your advisory committee may not know it but there's a movement on foot among affiliates to ask you to let them sell minutes in those unsold alternate nighttime half-hours.

The point they're going to make: you're not doing the right thing by your stations when you turn the open half-hour over to the other sponsor at no program cost and only station compensation for time.

Also, there's a big demand for minutes and this arrangement would help them balance off in some way the advantage the networks have in being able to sell minutes on spot carriers to advertisers who formerly spent that money for spot.

**KOB-TV-AM, Albuquerque**, this week took a sharp whack at a practice which has been quite common among national grocery manufacturers and given many a station a deep sense of frustration.

The gripe: allotting the major portion of the media budget to the point from which a supermarket distributes its goods instead of proportionately taking care of the markets where the products are actually retailed and consumed.

(For details of this blast see NEWS WRAP-UP, TV STATIONS, page 74.)

ABC TV was telling agencies this week that three commercial minutes in spot carriers on that network delivered in a four-week period a greater reach than the highest rated programs on CBS TV and NBC TV.

It cited a study Nielsen had done for it based on the four-week period ending 3 April and involving minutes on Cheyenne, Hawaiian Eye, Untouchables and 77 Sunset Strip (all naturally high raters on ABC).

Factors for the spread mentioned in the claim: total number U.S. homes reached, 69.8%; age of household head reached, under 40, 78.6%; 40-54, 75.8%; 54 & over, 57.2%.

If what the agencies are hearing via salesmen is true, the biggest dilemma facing NBC TV's management these days is whether to divert its main competitive direction toward ABC TV.

The story being brought back to their office by NBC salesmen is that they're finding it increasingly harder to compete with ABC TV selling policies and prices and that something drastic has to be done to overcome ABC's advantages.

The implication here is this: let CBS TV, which is designed for the corporate buy, keep that image for itself and revamp the NBC selling framework so that it is flexible enough to retain the corporate target and at the same time vie with ABC for the small brand whose average budget is around \$500,000.

For tv stations that have got into the habit of asking their reps why they're not getting the same amount of money as another similar-sized market for a going product test:

The progenitors of the test are not influenced by the number of sets. They harness their test to a mass of other factors, from the socio-economic composition of the market down to the habits of people in that community for cottoning to innovations.

**For other news coverage in this issue**, see Newsmaker of the Week, page 8; Spot Buys, page 50; News and Idea Wrap-Up, page 66; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 76; and Film-Scope, page 58.



SUMMERTIME  
IS  
SELLING TIME  
IN THE LAND\*  
OF

# Profitunity

\* The big 26 counties  
in Florida's industrial  
West Coast and  
Central area.

The constantly accelerating move of industry to Florida has kicked the old "seasonal market" theory into the wastebasket.

In 1959 alone, 241 new industrial plants providing year 'round employment for an estimated 11,000 people began operations in the 26-county area dominated by WFLA-TV in rich agricultural-industrial West Coast and Central Florida.

Added to this are the already established payrolls in Tampa, long-time industrial hub of Florida and in industrial Pinellas and Orange Counties.

Cash in on this profit opportunity. Spot your product year 'round on WFLA-TV—your best buy in the Land of Profitunity!

Write, or see your BLAIR-TV man for all the facts!

*Figures from Sales Management 1960 Survey of Buying Power.*

**wfla-tv 8** CHANNEL  
TAMPA - ST. PETERSBURG

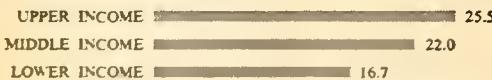


NATIONAL REPRESENTATIVES, BLAIR-TV

## 1960 SUMMER OLYMPICS IN ROME...EXCLUSIVE ON THE CBS TELEVISION NETWORK

You will be more than a good sport if you take your customers to the Summer Olympic Games in Rome, via the exclusive broadcasts of the CBS Television Network. You will be the farsighted sponsor of an exceptional advertising vehicle. All signs point to the gathering of an unprecedented television audience—vast, excited, and attentive, coming back day after day.

People are still talking about this network's coverage of the Winter Olympics at Squaw Valley: viewers still marveling at the thrills of Olympic competition; advertisers still marveling at the size and quality of the television audience. *Five out of every six upper and middle income families*, and three out of every four lower income families, watched the Winter Games. If you make cars or stoves or other "high-ticket" items you will be interested to note that upper income families watched most, as Nielsen average-minute ratings show:



The broadcasts from Squaw Valley also attracted more *adult* viewers per family than any other Winter program—with the result that a leading cigarette maker was the first advertiser to sponsor a part of the Summer series. (Because of the number of viewers of *all* ages, a famous cereal maker soon followed.) Altogether, more than 100 million Americans tuned in.

Yet the Winter Games were scarcely more than a warm-up exercise for the Summer Olympics—the world's greatest sports spectacle—to be held this year in the ancient thoroughfares and modern arenas of the Eternal City. Television tourists will follow the Marathon from the Capitoline Hill along the Appian Way, past the Coliseum to the Arch of Constantine. Sports enthusiasts will see Herb Elliott of the 3:54 mile, the seven-foot high-jumping John Thomas, the fabulous Konrads swimmers—the foremost men and women athletes of our time drawn from every quarter of the globe.

To bring the Summer Olympics to the American people within a few hours of each event,

jet planes will shuttle tapes daily from Rome and Paris to New York. From August 26 to September 12, the CBS Television Network will present a total of 32 broadcasts, averaging more than one hour of coverage a day. Advertisers who want to get a running start on the new Fall selling season will be interested to know that two-thirds of these broadcasts will occur on or after Labor Day Weekend. Thus far P. Lorillard Co. has purchased one-quarter of the series and General Mills, Inc., one-eighth.

In a truly unique combination of advertising values, sponsors of the Summer Olympics will gain the *continuity* and *frequency* of impact found in a regular series, together with all the *excitement* and *prestige* generated by a newsworthy "special" of major dimensions. Not to mention a huge circle of new friends brought to you exclusively on the CBS TELEVISION NETWORK.

# GO!

D. J. Johnson





IN PHOENIX

THE  
DIALS  
HAVE  
STOPPED  
TWISTING...  
THEY STAY  
WITH  
**KBUZ**

Buy results with proven Fine Music programming. From Lime-light to Gaslight the discriminating Phoenix audience stays tuned to KBUZ Radio and FM. For the BIG KBUZ story and the new Phoenix Market Report, see the man from Broadcast Time Sales.

KBUZ Phoenix AM and FM  
KSDD San Diego AM

**THE GORDON BROADCASTING CO.**

Sold nationally by Broadcast Time Sales

## 49th and Madison

### Clarification

To clarify any possible misunderstanding which might arise from the article: "Air Force Tests 'Instant Airtime,'" in the 13 June 1960 issue of SPONSOR, neither the U. S. Air Force nor MacManus, John & Adams *actually purchased any time* from Broadcast Time Sales, or from any of their stations. All announcements aired as a result of this test were *donated as a public service* by the stations involved. The participation of the U.S.A.F. and its agency, MacManus, John & Adams, represented a "dry run" in order to illustrate the advantages inherent in the new "instant airtime" and "instant avails" system now offered by Broadcast Time Sales.

Roger C. Bumstead  
media director, eastern div.  
MacManus, John & Adams  
N. Y. C.

### Higher than Quoted

I read with interest "Why FM is Picking Up Speed" in your 30 April issue. We have a similar situation in Warren. WRRN-FM has been largely duplicating WNAE programs since March 1948. WNAE is a daytime station and WRRN is on from 5:45 a.m. to 11:00 p.m. Programs are broadcast the year round at the same time on WRRN but early winter sign-off changes all WNAE times as early as 3:45 p.m. Because WRRN is the only full-time station in Warren, because of constant program time, and because of local and professional sports, fm set ownership in Warren is higher than indicated in your article. In 1955 we found penetration to be 52.5%. In the last two months we have sold 400 Sarkes Tarzian fm sets through local dealers and they have sold at least 200 other makes as part of our fm promotion.

WRRN-FM is second only to WNAE for share of the audience

more often than not during the day: after 6:00 p.m., when WNAE is off the air, WRRN averages 45.1% share of audience.

David Potter  
general manager  
WNAE-WRRN  
Warren, Pa.

### Needed: more common sense

Your article on Summer radio in the 20 June issue is an excellent reminder that the hot weather is made to order for the am medium.

It is true that much of summer listening is hard to measure because of its mobility. But it is also unfortunate that the lack of figures is sometimes an excuse for agencies to ignore an audience that can only be reached by radio.

It seems to me that the advertising business, which depends so much on educated intuition in copy, could use more of this intuition in buying media, and not depend so much on lists of data.

Isn't it obvious that portable radios are all over the place? Isn't it obvious that the millions of portables bought aren't just left in the closet? Isn't it obvious that when people go on vacations, the radio is a constant companion?

There are times when research cannot get the answers, when advertising men must fall back on their own common sense. The importance of the mobile summer radio audience applies not only to products which have peak sales in the summer but the day-in, day-out type of product which people never stop buying.

And, as has been pointed out by others, summer is the kind of season that makes people want to buy.

Charles E. Hedstrom  
account executive, radio sales  
Daren F. McGavren  
N. Y. C.



*I'm a success! I just placed a schedule on*

# **WING in DAYTON**

WING carries more national and local advertising than any other Dayton station. There must be a reason! Get the FACTS from your East/Man or General Manager Dale Moudy. Find out why WING has become the pivot point for all national and local buys in Dayton.

#### **TIMEBUYERS ...**

write a caption for this picture and WIN \$25 CASH! Deadline July 10. Winning caption will appear in July 25 issue. Give your entry to your East/Man, or mail to WING, Talbott Bldg., Dayton 2, Ohio.



**robert e. eastman & CO., inc.**



national representative

AIR TRAILS stations are WEZE, Boston; WKLO, Louisville; WING, Dayton; WCOL, Columbus; and WIZE, Springfield, Ohio.

"A tremendous job of compilation and editing. I have used another book so much for information and the same over."

—POWELL H. ENSIGN  
Executive Vice President  
Everett-McKinney, New York

"I find *Air Media Basics* a very usable reference on market and market selection and also in presenting the basics on these media to my clients."

—DAVID B. AULT  
Account Executive  
Grant Advertising, Dallas

"... definite value, not only for reference purposes, but they make a very fine performance chart for new Buyers or Buyers who are really broadcasting and formerly handled Print."

—J. C. LYONS  
Weed Radio Corp., New York

"Extremely valuable to a time-buying tire director."

—BILL WOLFF  
Radio-TV Director  
Advertising Agencies, Inc.  
Studio City, California

Air Media  
is to the  
wacked  
figures  
broadcasting  
is an  
reference  
book in  
ing.

—HANNAH A. BLOMSTROM  
Radio Director  
Campbell-Ewald, New York

"Expect to use it as a 'basic' reference book."

—WARREN C. FITZSIMMONS  
Media Research  
McCann-Erickson, New York

"... packed with a remarkable supply of vital information."

—RICHARD C. PROCTOR  
Richard Proctor Advertising  
Montgomery, Alabama

"... invaluable as an up-to-the-minute analysis of the broadcasting field."

—CARL R. JOHNSON  
Music Studios, Los Angeles

You'll Reach These Important Advertiser  
And Agency Executives ... and Thousands  
More with Your Ad In

# SPONSOR'S AIR MEDIA BASICS!

FINAL DEADLINE 11 JULY

"We find your publication invaluable... most useful to the entire staff... informative... most practical..."

—ROY G. DUNLOP  
Controller of Programs  
Rediffusion Limited  
Hong Kong

"tremendous... by far the best to date. It's loaded with valuable day-to-day information and will be a reference 'must' in our shop during the coming year."

—FRED L. BERNSTEIN  
Vice President  
FORJOE, New York

"As you predicted, it now occupies the center spot on my desk. It is a SRDS, McKittrick, and Broadcasting yearbook all rolled into one."

—JAY MULLEN  
Station Manager  
WLSV, Welsville, N. Y.

"... by far the best working handbook that has been published to date. You are to be commended for putting so much valuable information in the hands of your subscribers."

—LAWRENCE WEBB  
Managing Director  
SRA, New York

"I wonder if it would be possible for us to obtain two additional copies of *AIR MEDIA BASICS*? Everybody in this office keeps borrowing mine and I hate to let it out of my office for fear of not getting it back."

—KAY SHELTON  
Time Buyer  
Compton, San Francisco

"Enjoyed your 13th annual **AIR MEDIA BASICS**. Expect to use it as a 'basic' reference book."

—WARREN C. FITZSIMMONS  
Media Research  
McCann-Erickson, New York

"Our . . . reaction has been 'How did we get along without it up to now?'"

—BARBARA FREEMAN  
Timebuyer  
Carson/Roberts, Los Angeles

". . . my day-to-day right hand guide. I keep it handy for use in presentations . . . as a general guide and media encyclopedia deluxe."

—ESTHER N. ANDERSON  
Timebuyer  
MacFarland, Aveyard & Co.  
Chicago

"SPONSOR has done itself proud. This is the most complete compendium of Radio-Tv marketing information I have ever seen."

—ROBERT H. TETER  
Vice President—Radio  
PGW, New York

"I would most definitely recommend AIR MEDIA BASICS to all media buyers and account people who are directly or indirectly connected with broadcast media."

—ROBERT F. BRUNO  
Media Department  
Reach, McClinton, New York

". . . a veritable storehouse of useful information."

—RAOUL KENT  
MCA-TV, Film Syndicate Div.  
Chicago

"A needed tool with all the broadcast information compactly compiled in one publication."

—JAMES F. KELLY  
Timebuyer  
Fletcher, Richards, Calkins &  
Holden, New York

". . . very useful and easy to use and I assure you I shall make frequent use of it in my daily work."

—BETTY MORGART  
Sec'y to Advertising Director  
Goodyear Tire & Rubber Co.  
Akron

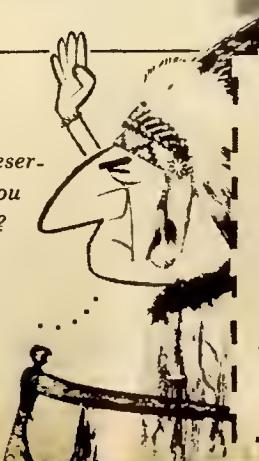
"Your 13th annual Air Media Basics has arrived and is being put to good use immediately. The up-to-date information on listening and viewing habits is most helpful in planning our 1960 campaign."

—LESTER E. JOHNSON  
Applegate Advertising  
Muncie, Ind.

"I like AIR MEDIA BASIC'S time-buying information, especially the up-to-the-minute statistical data on tv and radio trends. An excellent publication for anyone who buys AIR MEDIA."

—ANITA WASSERMAN  
Lawrence C. Gummhinner  
New York

"Me got reservation. You got yours?"



■ When these busy executives need information to make spot-buying decisions, they turn first to SPONSOR's AIR MEDIA BASICS. When it comes to providing the charts and tables, the statistics and reference data about all phases of the broadcast industry, they know that AIR MEDIA BASICS is in a class by itself!

■ They know that AIR MEDIA BASICS' key sections supply the tools timebuyers need to make decisions with a minimum of time and effort. These key sections are:  
**TIMEBUYING BASICS**  
**RADIO BASICS**  
**TV BASICS**  
**FILM & TAPE BASICS**

■ Important features include a complete county-by-county TV set count, a directory of AM, FM and TV stations and their representatives—by market, and a new directory of timebuyers of the U.S.

■ It's no wonder AIR MEDIA BASICS wins praise from The INFLUENTIAL 2,000—the timebuyers and others who do the big spot buying.

■ That's why your ad belongs in SPONSOR's 14th AIR MEDIA BASICS. It assures call letter recognition for your station—recognition at that important moment of decision!

THE BROADCAST INDUSTRY'S MOST COMPREHENSIVE AND PRACTICAL WORKING TOOL FOR AGENCIES AND ADVERTISERS!

**SPONSOR**  
THE WEEKLY MAGAZINE  
RADIO / TV ADVERTISERS USE  
40 E. 49th St. MU 8-2772 New York 17

Sponsor, 40 E. 49th Street, New York 17, N.Y.

Reserve \_\_\_\_\_ page(s) in SPONSOR'S 14th Annual AIR MEDIA BASICS. My position preference is:

TIMEBUYING BASICS     RADIO BASICS  
 TV BASICS               FILM AND TAPE BASICS

SIGNED \_\_\_\_\_ FIRM \_\_\_\_\_

REGULAR RATES APPLY

• Contract Advertisers pay their regular earned discount rates.

$$E=mc^2$$

*(Just a matter of Relativity)*

**WBTV-CHARLOTTE IS FIRST TV MARKET IN ENTIRE SOUTHEAST WITH 596,600 TV HOMES**

**WBTV DELIVERS 43% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B"\*\***

\*Television Magazine - May 1960

\*\*NCS #3



JOHN STANDARD BROADCASTING COMPANY

**WBTV**  
CHANNEL 3 CHARLOTTE

### **LET'S COMPARE MARKETS!**

WBTV — CHARLOTTE	596,600
ATLANTA	576,300
MIAMI	510,800
MEMPHIS	486,800
LOUISVILLE	459,400
BIRMINGHAM	429,400
NEW ORLEANS	384,800
NASHVILLE	346,000
NORFOLK-PORTSMOUTH	341,500
RICHMOND	273,900



## DETROIT'S TV REVOLUTION — THEY'RE SELLING CARS LIKE PACKAGED GOODS

**N**ext fall's net tv schedule finds costly cars sharing shows with such inexpensive impulse items as soap and pills. Have autos

given up the quest for identity? Or has net tv show control given them no choice? In any event, ABC has fared well.

In the past two years, Detroit—the Motor City—has managed to pile up two revolutions. Last year it was the Big Three's entry into the compact car field. This year it's an apparent reversal of its television advertising concept. The traditional search for identification of the car with the prestige of the tv show has all but gone into the discard.

Except for a few wholly-sponsored weekly shows and a handful of specials, the automotives are investing a whopping net tv budget, of about \$90 million, in a lot of programming which they share with advertisers of such non-luxury items as soap flakes, chewing gum, cigarettes, headache cures, and hair tonics. A lot of admen are asking why; a lot of others

feel they know the answer—or part of the answer.

Perhaps the answer that comes closest to the truth is this: tv has become too expensive a medium in which to play the role of patron of the arts. So the automotives have decided to become sponsors instead of patrons.

Other answers—speculative, but still within the bounds of logic:

- The automobile has become such a staple in the American family that it can now afford to use the same advertising and marketing strategy of the soaps, foods, cleansers and other package good household items.

- The appointment of Gail Smith, a former P&G advertising executive, to the post of tv advertising director at General Motors, may have inspired some new thinking in Detroit along the lines of adopting packaging goods ad techniques to automotives.

- The spot television missionaries in Detroit have done such a good job of selling the spot tv concept to the automotives that the concept has been adopted—but spot hasn't been bought. Instead, the auto companies are buying *a la spot* on the networks.

- Success of Ford with participations on *Wagon Train* showed that autos don't need exclusive shows to do well in sales.

- The independents (American and Studebaker-Packard), with relatively small budgets, have demonstrated what can be done with spot-type buys. (This year, American's

Rambler moved from sixth to fourth best-seller; S-P's Lark pulled into 11th position in sales has been using "commercial minutes" on NBC TV's *Jack Paar Show* over a two-year period.)

- Cars have, by now, established their identities and images with the U.S. public. They no longer feel they need to identify with tv stars, but can advertise like any other product.

- Reach and mass circulation has become of more importance to auto companies than prestige of star association. With commercial minutes spread through the week on a variety of shows, they reach more different homes. It all comes back to the soap and cereal technique of tv buys.

Any of these may be one part of an answer; all of them together may constitute the answer. But each bears some examination—if for no other reason than that what has happened is such a radical departure from what has become an accepted bit of Americana within a key industry.

Last fall's Detroit revolution—the introduction of three compacts by the

Big Three—helped confuse an already complex picture. Chevrolet's Corvair, Ford's Falcon and Chrysler's Valiant rode out to tilt against American's Rambler and Studebaker's Lark and the invasion of foreign economy cars that pretty much started it all.

"I don't see how they can shrug off identity," a Detroit industry observer told SPONSOR. "I bought a second car two weeks ago—a compact—after several weeks of shopping around. By the time I made the buy, I was ready to flip a coin."

This coming new model (and new tv) season will see a raft of new compacts further compounding the automotive picture. In addition to Corvair, Valiant, Falcon, Rambler, Lark, and Comet (not to mention the Dodge Dart which is not a compact) are four more small cars: The Buick Special (a tentative name to replace the original tentative name of Invader), Pontiac's European-styled Tempest, Oldsmobile's F-85 Rocket, Dodge's Lancer. How these divisions are going to show the U.S. public the individual characteristics of their new

## WHAT CARS ARE BUYING IN NET PARTICIPATIONS

CAR	SHOW	NET	BUY
<b>Pontiac</b>	<i>Surfside 6</i>	<b>ABC TV</b>	minutes
<b>Oldsmobile</b>	<i>Hawaiian Eye</i>	<b>ABC TV</b>	minutes
<b>Dodge</b>	<i>Lawrence Welk</i>	<b>ABC TV</b>	alternate
<b>Plymouth</b>	<i>Garry Moore</i>	<b>CBS TV</b>	1/3 hour
<b>Chevrolet</b>	<i>Route 66</i>	<b>CBS TV</b>	1/3 hour
<b>Plymouth</b>	<i>Mr. Garlund</i>	<b>CBS TV</b>	alternate
<b>Ford</b>	<i>Wagon Train</i>	<b>NBC TV</b>	alternate
<b>Oldsmobile</b>	<i>Michael Shayne</i>	<b>NBC TV</b>	minutes
<b>GM (Inst.)</b>	<i>World Series &amp; Bowl Games</i>	<b>NBC TV</b>	co-sponsor

## THE INSTIGATOR?



GAIL SMITH, new director of tv advertising for General Motors, comes from the world's most successfull packaged goods house, P&G, where he was associate manager of advertising production. Is he behind new tv concept?

entries along with their lines of standard models without supplementing tv network buys with heavy spot tv coverage is hard for many admen to envision.

Just how much exposure all of the new entries and their stablemates in the standard lines will get under the new pattern of buying tv commercial minutes is questionable. Except on the specials, and on the few wholly-sponsored weekly tv shows will there be the long, all-inclusive three- and four-minute commercials that were in vogue since the peak auto selling year of 1955. A commercial minute on a net-controlled show—sandwiched between a stomach alkalizer and a spaghetti sauce—is not likely to stress more than one make and model of motor car.

Spot tv, according to Detroit reps, is feeling the pinch of the auto industry's love affair with net tv. At the moment, about the only car division that looms as a substantial spot tv investor this fall is Pontiac. Most of the reps feel that the auto companies' network participation buys are in the spot concept but without spot's benefit of market and station selectivity, or its flexibility. "If the autos don't bolster their network tv buys with more spot," Bruce Mayer, tv sales

manager for Edward Petry & Co. of Detroit, told SPONSOR. "they'll be missing big opportunities this fall." Whether they will remains to be seen, but the fact is that spot tv business from autos right now is practically nonexistent.

Meanwhile, network tv investments for the fall have been piling in from Detroit. A SPONSOR-estimated total of \$89.4 million for time and talent will come from the Big Three (for full details, see SPONSOR-SCOPE, this issue).

Biggest share will go to NBC TV—about \$46.2 million. CBS TV has lined up an estimated \$20.7 million, while ABC TV's auto sponsors will spend approximately \$22.5 million. The latter network has been out selling—and selling hard to the automotives with the result that it has bagged a whopping chunk of the business. Industry people are giving a lot of credit for this coup to ABC TV salesman Art Sherin.

NBC TV has more of the big expensive Detroit shows (Dinah Shore, Bob Hope specials, etc.). But in the new pattern of Detroit buying—that is, participations in net-controlled shows or regular weekly co-sponsorships—ABC TV is running almost neck and neck with the leader. So far, ABC TV has 14 commercial minutes a week scheduled by automotives against 15 a week at NBC TV.

Here is a net-by-net preview of this fall's auto sponsorship:

**ABC TV:** Oldsmobile will have three Bing Crosby specials, one of them a golf tournament. Another car maker may take two specials, but this is not yet official. Weekly programming will find Chevrolet sponsoring *My Three Sons*; Dodge will share *Lawrence Welk Show* with J. C. Williams Co. Participations contracted for are: Pontiac in *Surfside 6*; Oldsmobile in *Hawaiian Eye*; General Motors (United Motors and A-C Spark Plug divisions) in *The Islanders*, *Cheyenne*, *Stagecoach West* and *Naked City*.

**CBS TV:** Detroit buys on this net to date are three—Chevrolet takes one-third of *Route 66*. Plymouth bought alternate sponsorship of *Mr. Carlund* (L&M is the partner), and a third of *Garry Moore Show*. Auto

tires are giving CBS TV a good play; Firestone with *Eyewitness to History* and Goodyear on *Pete and Gladys*, but these are not included in automotive spending estimates in this story. General Motors takes three specials on this network.

**NBC TV:** Bob Hope again will be doing his Buick specials, probably eight in all. General Motors has just signed up for about \$3.5 million to share, with Gillette, the World Series and two bowl games—the Blue-Gray and Rose Bowl. Dinah Shore returns again for Chevrolet, Ernie Ford for Ford. Lincoln-Mercury will sponsor Alfred Hitchcock. In the show-sharing category are Oldsmobile in for a slice of *Michael Shayne* and Ford riding *Wagon Train* again.

All in all it's a banner year for net tv where automotives are concerned, and observers expect there will be still more minute buys when autumn comes. But the thing that has admen speculating is autos' apparent desertion of the "program identification" fetish.

Lawrence Welk, who has become

## THE INVADER



OLIVER TREYZ, ABC TV president, heads up the network that has made substantial inroads into auto advertising business this year. The net has sold about \$22.5 million to Detroit in commercial minutes and specials

almost a part of the Chrysler family, will be selling drugs for J. B. Williams along with Dodge cars. Save for the specials, only Dinah Shore, Tennessee Ernie, Alfred Hitchcock and *My Three Sons* will be exclusive auto salesmen.

In the participations and co-sponsorships it is revealing to see with what non-luxury neighbors the high-priced autos will share. On ABC, Pontiac will be selling alongside B&W cigarettes, Whitehall drugs (probably Anacin), Johnson & Johnson (Band-Aids), and Cluett-Peabody (Arrow Shirts). The Oldsmobile cars will share in the same programming with American Chicle chewing gums, Ritchie Co. (Brylcreem), Carter's little pills, and Whitehall (Anacin, Dristan, et al.).

Between two CBS stanzas, Plymouth is lined up in partnership with Polaroid cameras, S. C. Johnson's line of waxes, and L&M cigarettes. Over at NBC, Ford shares "identity" with Nabisco and Reynolds Tobacco, while Oldsmobile on *Michael Shayne* awaits (with exception of Pittsburgh Glass) some as yet unnamed neighbors. There has been no official comment on this new departure from the men in Detroit who call the advertising shots. In a recent *Automotive*

*News* story, William F. Hufstader who has just retired from his 12-year post as sales vice president of GM, defended the auto franchise system by saying that new cars should never and will never be sold "off the shelf."

Yet the new turn that tv advertising has taken suggests to some admen that cars may someday become a "supermarket item." At least they are beginning to advertise in company with supermarket package good items.

Word from Detroit is that most decisions to share tv shows came from the client—not from the ad agencies. In fact, many agencymen are plainly—if not publicly—skeptical of any move in tv that will lump a costly auto with a cheap impulse item in its advertising and melt the image created through program or star identification. They still remember the terrific impact of Ed Sullivan, for example, not on only the public—but on dealer relations, which are the backbone of the auto franchise selling system. They've seen it demonstrated since with Dinah Shore, Lawrence Welk, Bob Hope. They probably pray the tv specials will compensate for any identity losses from the new soap-and-cereal techniques.

In 1957, during some automotive research conducted by Scherwin Research Corp., car commercials were tested for benefits of program identification. Result: "Automobile advertising seems to reap particular benefits from program association . . . Commercials for one make had no effectiveness gain when tested in a participating show, but got 7% of the audience to switch to the brand when tested on a program which the advertiser has been sponsoring for a long time. Along with this, remembrance of copy points was more than twice as high on the sponsor's show."

One word that kept cropping up in SPONSOR conversations with Detroit was "cost efficiency," and perhaps the truth is that tv has become a medium for sponsors rather than patrons (actually—except for U. S. Steel, Firestone and a few others—the patronage era in tv does seem ended). Coupled with the new age of network control of shows, the cars may be making the right decision—or the only one left.

If cost efficiency is the key to the new Detroit tv advertising pattern, it can hardly have come about through dire necessity.

Actually, the cars are doing very well.  
(Please turn to page 51)

## DETROIT'S BIG THREE JOIN PROGRAM SHARING TV PLAN



CHEVROLET: Robert Crooker, head timebuyer at Campbell-Ewald, makes a point on network tv coverage to (l to r): C. O. Uren, Chevrolet asst. ad. mgr.; Carl Georgi, v.p. and media director for C-E, and Jack Izard, new advertising manager



FORD AND DODGE: Charles Moore (above left), v.p. of advertising for Ford, may have had a hand in starting new tv buying pattern with minutes on *Wagon Train*. Pete Moore (right), Dodge ad head, has given okay next season to share the *Lawrence Welk Show* with J. B. Williams



## HOW NEW RADIO NCS DIFFERS FROM LAST ONE

NCS '61

NCS No. 2 (1956)

- |          |   |   |
|----------|---|---|
| <b>1</b> | <b>Radio will be measured in fall of 1960, tv in spring of 1961</b> | <b>Radio and tv audience data were measured on same questionnaire</b>     |
| <b>2</b> | <b>Total unduplicated audience data shown by counties</b>           | <b>Individual station circulation was shown, but not total audience</b>   |
| <b>3</b> | <b>Survey to be based on returns from a panel of 375,000</b>        | <b>Panel for NCS No. 2 was about 100,000 less than each NCS '61 study</b> |
| <b>4</b> | <b>Less than 100 counties are expected to be clustered</b>          | <b>About 700 counties were clustered in 1956 radio/tv study</b>           |

## Will NCS spur new radio trends?

- ☛ Prospect of first circulation study since 1956 means revived interest in geographical patterns, say agencies
- ☛ Reps split on value of new radio coverage study, but industry likes new total audience figures by counties

**A**fter months of behind-the-scenes discussions, A. C. Nielsen Co. has unveiled the shape and size of Nielsen Coverage Service '61. It contains the proposed specifications for the first radio circulation study since NCS No. 2, which was made four years ago.

Though most agencies have barely had time to pour over the proposed study, there are already indications of the impact NCS '61 will have on radio buying patterns. Agencies in general welcomed the release of the specifications, a clear sign they are aching for up-to-date radio circulation data. Particularly significant was the widespread comment from buyers that—with coverage data in prospect—a revival of emphasis on radio stations' geographical reach is in the

cards. In the past few years, as radio circulation data aged on buyers' shelves, ratings and cost-per-1,000 have been increasingly relied upon.

So far as the reps are concerned, their reactions were clearly keyed to how their stations are likely to compare to the competition. Firms representing powerhouse stations were naturally jubilant about the likelihood of circulation data. There was an undertone of fear, however, that the blossoming of hundreds of new stations and the increasing local orientation of radio would tend to constrict coverage patterns.

One happy development was the announcement that total radio circulation figures per county (weekly and daily, daytime and nighttime) would

be released for the first time. This is expected to offer radio valuable ammunition with which to clobber newspapers—particularly in the area of the dailies' circulation dilution in suburban areas and satellite towns. Even with these new facts at hand, however, the industry has the premonition that coverage data will say nothing new about radio's effectiveness.

NCS for the first time will offer separate national surveys for radio and tv. The radio measurement is planned to include out-of-home listening as well as total radio circulation for each U. S. county (including Hawaii and Alaska).

Release date for NCS '61 hinges on the availability of 1960 census figures on county-by-county set ownership. However, Nielsen expects to deliver both the radio and tv reports next summer. It was recently announced that the census data containing such material as radio and tv ownership would be published sometime between September 1961 and January 1962. Nevertheless Nielsen's close relations with Census Bureau people makes it

# HOW CIRCULATION DATA WILL BE REPORTED IN NCS '61

## NCS STATION REPORT

NIELSEN COVERAGE SERVICE—1961

GREEN, PA.

WAAA

STATE COUNTY	MARKET DATA		COVERAGE		NCS DAY-PART CIRCULATION					
	HOMES IN AREA		WEEKLY TOTAL		DAYTIME (BEFORE 6 P.M.)			NIGHTTIME (AFTER 6 P.M.)		
	TOTAL	RADIO	HOMES REACHED	%	WEEKLY	%	DAILY	%	WEEKLY	%
MARYLAND										
ALLEGANY	26,500	13,590	8,810	64	8,810	64	6,640	48	8,810	64
GARRETT	5,100	2,140	2,080	97	1,960	91	1,560	73	2,080	97
TOTAL	31,600	15,730	10,890		10,770		8,200		10,890	
PENNSYLVANIA										
ALLEGHENY	466,900	399,810	200,700	50	161,520	40	114,340	28	198,700	49
ARMSTRONG	23,800	19,740	17,520	88	16,000	81	11,720	59	17,270	87
BEAVER	52,600	45,010	15,790	35	12,640	28	7,650	17	15,790	35
BEDFORD	11,400	9,460	9,230	97	9,230	97	7,840	82	9,230	37
BLAIR	41,300	33,910	33,090	97	30,580	90	22,550	66	32,790	96
BUTLER	29,100	24,760	18,420	74	14,730	59	9,450	38	18,090	73
CAMBRIA	58,200	48,190	47,320	98	35,750	74	29,680	61	46,790	97
CAMERON	1,900	1,140	640	56	610	54	530	46	640	56
CENTRE	1,700	-	11,870	86	11,570	84	8,440	61	11,720	85
CLARION	9,700	-	8,600	98	7,000	91	6,670	76	8,600	98
DELFIELD	-	-	10,120	66	5,910	76	5,910	76	10,120	96

THIS SPECIMEN shows the format for both radio and tv station circulation data in NCS '61. Total audience for each county will be shown separately. In addition, NBC provides totals for each column shown. Usable sample for each of the studies will be about 200,000 households

likely that the IBM card information will be in the hands of NCS technicians before publication.

Here are the planned highlights for radio in NCS '61:

- Will report total radio audience for U. S., county-by-county, as well as figures covering individual station circulation.

- Planned sample: 375,000 families will be polled nationwide, reporting via mail ballot. Final figures will be based on sample of about 200,000 homes, including about 5,000 NSI homes metered and diary.

- Out of a total 3,072 U. S. counties, about 3,000 will be reported individually. The remaining 70-odd counties will be clustered.

Although the same general measurement techniques will be used in reporting NCS '61 as were used for NCS No. 2, because of the larger sample size and the small degree of clustering Nielsen feels the information on radio will be easier to interpret and more highly refined than former studies.

This week, a year prior to its issuance, industry anticipation is keyed to common hopes that data shown in NCS '61 will reveal some distinguishing and dramatic new characteristics

of radio to help eliminate what the industry considers hackneyed buying cliches resulting from outdated coverage figures used now to consummate many current radio buys.

In a survey of major agencies, timebuyers and media analysts dis-

closed their deep concern over the lack of up-to-date circulation figures for radio. Based on Nielsen's 1956 radio coverage figures, the latest available, yardsticks currently used to measure radio and justify buys to clients are no longer valid, according to the majority of agency opinion. This makes such terms as *reach and frequency*, *money-per-market*, and *spots-per-market* often intangible in the light of changes which have occurred since 1956, not only in geographical redistribution, but station facility upgrading, as well.

Buyers also said that agencies have largely abandoned coverage as a method of justifying their radio buys, causing heavier reliance on cost-per-1,000. Most buyers agree that ratings, while not the last word, offer at least a reliable base on which to reconcile their buys in the light of data available to them. They are acutely aware, however, that the matter of circulation and geographical reach is of prime importance to their client's interests. Because of the lack of current information in these areas, ratings, perhaps, have acquired too much emphasis, they conceded.

But from the radio reps, SPONSOR encountered split reactions to the



JOHN CHURCHILL, Nielsen v.p., has charge of the Nielsen Coverage Service operations

planned NCS '61. Although most reps interviewed agree that the responsibility of media will always be to tell their advertisers how many people they are reaching and how many times, a widespread feeling of negativity is prevalent concerning the impact for radio in NCS '61. Reps seem to feel that stations—with the exception of large area stations—will show no profound new dimensions, even with the increased size of Nielsen's sample and the increased amount of individual county measurements. And they expressed the concern that because radio's pattern of becoming increasingly more local since the time of the last NCS, coverage areas may emerge more tightly drawn.

On the other hand, reps feel that, because of so many increases in power and station facility improvements, radio will show up stronger than ever in NCS '61.

There is little question that, behind all the pros and cons of the Nielsen radio circulation study, there is a lively curiosity about current patterns of radio reach. A great deal has happened to the medium since 1956 and no one is quite sure exactly what it is.

There have been a number of area studies by Pulse and Nielsen provides total area figures in its NSI reports. However, the area studies cover only selected markets. The Nielsen figures (1) do not show where the audience is located, (2) also cover selected markets and (3) do not pin down station audience overlap in adjacent markets in the program ratings.

A new circulation study will be particularly useful in delineating exactly how new stations and rising independents have affected the coverage of the long-established radio powerhouse.

Still remaining is the question of how much support the radio part of NCS '61 will receive. It is no secret that radio's lesser income (compared with tv) has on no few occasions resulted in its getting the muddy end of the research stick.

Early signs, however, point to fairly strong support by agencies and adequate, if not hefty, support from the industry itself.



**REVERSE TWIST** is gambit of Lon King (r), asst. v.p., Peters, Griffin, Woodward, N. Y., at WTVJ (TV), Miami, for day-long sales job. Visitor: Tee Watson, Schlitz rep from JWT

## REP TURNS TABLES, TAKES ON LOCAL SALES FOR DAY

**A**trend during all the years of broadcast history has been for station men—"visiting firemen"—to trek to the buying centers for visits with their representatives and personal pitches to buyers. But Lon King, assistant v.p., Peters, Griffin, Woodward, New York, station representatives decided to reverse this trend.

He junketed to Miami and the facilities of WTVJ (TV) to serve in an executive sales capacity at the local level for a single day. Objectives: to understand better the local station problems, local advertisers, traffic and availabilities as serviced for the national agency and advertiser, and to gain a broader knowledge of the myriad of station activities and patterns which make for more effective tv advertising.

Lon King's day, to term it simply, was a wild one! His mentors during the rigorous day were Ken Bagwell, national sales manager, and Bill Brazzil, v.p. for sales, both of WTVJ. They tossed each of the day's many problems directly at the New York visitor, asked for fast and good decisions, inundated him with their daily quota of telephone calls, telegram and twx messages, and mail.

Bagwell's theory: Just as trips to New York give station men a chance

to observe and fill the needs of their reps, a trip by reps to stations serves an equally important purpose.

King's PGW colleagues conspired to toss a heavy barrage of inquiries into the legitimately confused mass of material. One co-worker, knowing in advance King would be in Miami to handle all sales calls and problems, sent in this legitimate request. He asked for the dates of Miami grammar school openings for the past five years, predicted future openings, any possible exceptions.

Some ringers were thrown in too, but by the end of a long, hard day—learning how to better understand station and representative relationships—Lon King was able to spot the phony question from the legit. Some of the tangible gains: He sewed up a major "12 plan" for General Foods, plus dozens of smaller confirmations; laid groundwork for other business which developed after he'd returned to New York.

The intangible pluses, however, will endure beyond a contract. Those, says Lon King, are an improved rep-station working relationship with more efficient advertiser service. His hope for the future: A longer visit, with a chance to observe sales from conception to contract.



# PROFILE

WPAT's Dick Wright has had over 1,000 requests from radio men for his formulas

But most industry pros agree his success is based on more than programing

This past week, the manager of a central Kansas am station marched into the plush, East 56th St. New York offices of WPAT Inc. and asked to see president Dickens J. Wright.

His mission: to discover the program and policy formulas which have brought fame, listeners, and dollars to this standout metropolitan 5,000-watter during the past 10 years.

His ultimate purpose: to rebuild his own Jayhawker operation according to the WPAT image.

"But," Dick Wright told SPONSOR after the meeting, "I wonder if he really will."

WPAT gets an average of two such visitors a week. A correspondence file shows requests for information from radio men in 38 states and 13 foreign countries since 1950. Phone and personal calls push the total number of formula seekers to nearly 1,000, by the most conservative estimates.

And keen, affable, 47-year-old Dick Wright has no hesitation in talking freely about every phase of his program and sales operation. "We're willing to open up," he says, "but somehow how they don't seem to absorb it all."

The reasons for broadcaster interest in WPAT, however, are not far to seek. Since August 1950, when Wright took over the reins, station gross revenues have increased 300% and profits are up by a far larger figure.

Preceding Wright's arrival, WPAT was losing \$73,000 annually. He cut costs drastically and showed a \$50,000 profit in his first year. Since then sales have soared toward and upward with the result that Wright,

# OF AN IMAGE BUILDER

who with a syndicate of four men, bought the station for \$300,000 in 1954, has turned down offers of over \$5,000,000 for the property. Most industry observers believe that WPAT today is among the top 20 money-makers in the radio business.

According to sentimental reporters in the consumer press the explanation of WPAT's success is "simple" and "easy."

"Lots of music and little talk," says *Coronet*. "A minimum of commercials," notes *Harper's*. "Good taste pays off," says *Newsweek*. And if you listen to these and other outside-the-industry comments, you would have to conclude that Dick Wright has made a fortune by merely doing the obvious.

Hard-bitten radio veterans, however, maintain that this is arrogant nonsense. Radio is like hell, they point out. It is paved with good intentions. And it took more than gentlemanly good manners to give WPAT a top spot among 28 fiercely competitive New York metropolitan stations.

The answer, they say, lies in the distinctive and specialized image which Wright has succeeded in building for WPAT, and in the ingredients which have produced this image.

Identifying these ingredients, though, is a giant-sized job, and according to Wright, "though many have tried, I have never heard a station that really imitated us."

Most seekers after WPAT image secrets begin with the station's own special good music format (and many, says advertising and promotion director John Burt "never go any further than that.")

WPAT schedules news and weather on the half hour. The balance of its programming is entirely music, a blend of show tunes, standards, operettas, musical comedy tunes, light classics, and carefully selected jazz numbers, put together under the scrupulous supervision of the station's musical director David Gordon.

Gordon, a Juilliard graduate, with an almost total recall of WPAT's

600,000 selection repertory, specializes in programming which produces what Wright calls an atmosphere of "good feelings" and "over-all gentleness."

Selections are never overly high-brow or far out rock-'n'-roll. Individual numbers are not identified, and vocals are not used after 6 p.m.

grams still don't sound the same."

One obvious reason, of course, is that its distinctive musical programming is only one phase of WPAT's sound. Equally important (more important, according to some agency-men) is its handling of commercials.

The station carries commercials only at the quarter hour break in the

## FOUR FACTORS IN WPAT IMAGE

With gross sales increases of 300% in the past 10 years in a market with 27 competitors, WPAT Greater New York Metropolitan Station is generally regarded as an outstanding example of successful "image building." Here are four reasons.

---

**1** **PROGRAMMING.** *A distinctive good music formula that bars both high brow or far-out rock-'n'-roll. Weather and news-reports on the half hour. No other programming or talk.*

---

**2** **COMMERCIALS.** *Given only at the 15 minute breaks during the daytime and between half hours at night. Loud, raucous commercials are not accepted. No oversaturation.*

---

**3** **SALES POLICIES.** *Single rate. No off-rate card deals. Product and advertiser protection. Qualitative research aimed to interest modern timebuyers and media analysts.*

---

**4** **MANAGEMENT.** *Wright himself a radio pro with substantial broadcast background before coming to WPAT in 1950. Owners interested in steady growth not fast dollars.*

---

For listeners who want to know what they're listening to, WPAT publishes a monthly program guide for its evening "Gaslight Revue" show.

Lack of identification, however, has not prevented other station operators from taking tapes of the WPAT schedules, and, in the case of one California station, from programming exactly the same numbers.

"But," says Wright, "their pro-

daytimes and between half hours at night. Loud, raucous spots of the hard yell sell variety are verboten, and it is no secret in the trade that there are certain types of products which WPAT flatly refuses to schedule. Commercial announcers are limited to a word rate of 125 words a minute, and all transcriptions are carefully screened.

That this music-commercial recipe  
(Please turn to page 77)



PREPARATION for next fall's radio campaign holds attention of (l to r) : Bernard Endelman, a.e., and Jerry Kreeger, radio producer, both of Doyle Dane Bernbach; Joe Petrocik, of French Government Tourist Bureau, and DDB copy supervisor Mary Wells

## SPOT RADIO A LA FRANCAIS

- French government uses am and fm good music stations in 11 markets to promote off-season tourist trade
- Jourdan, Dauphin, Boyer record spots for 'class media' approach; spontaneity preserved despite editing

**F**rance has enlisted the wit and charm of native sons Louis Jourdan, Claude Dauphin, and Charles Boyer in the American tourist cause. Americans are pouring into Europe in ever-thickening droves, and France intends to hold onto its status as top attraction there.

With its agency Doyle Dane Bernbach, the French Government Tourist Bureau has worked out a radio technique designed to make the most of France's all-important export, its performing artists. The \$30,000-a-year campaign encompasses good music

stations, am and fm, in 11 major markets. It is aimed at upper-income families with a propensity to travel.

The Bureau looks on the good music stations as "class media," along with magazines such as *Harper's*, *New Yorker*, *Holiday*, and *Atlantic*, which it also uses. "Though we can't show color pictures and maps of France on radio, we can make effective use of that readily marketable oral image, the French accent," points out a.e. Bernard Endelman. "And we give this the fullest treatment by having the French personalities, whose names

are household words in this country, do the talking."

DDB strives for the utmost in natural, conversational tone for these testimonials. "It makes a world of difference to convey the feeling that the personality is in his own home casually telling guests why they ought to visit France," says Don Trevor, radio/tv director at the agency. "That's what gives the message the authenticity required to do the job."

In the case of Louis Jourdan, the personality actually was in his own living room, telling a guest (Trevor) about the attractions of France. Jourdan, exhausted after a long day on a Hollywood motion picture set, still managed to tape about 40 minutes' worth, because he and the other participants welcomed the chance to help their country.

Back in New York, DDB copy su-  
(Please turn to page 51)

# ANIMATION SCORES A BREAKTHROUGH

- ABC TV will venture three nighttime animated shows this fall, including one aimed at adult audience
- New animation production for syndication will soon rival or replace old theatrical libraries on tv

**A**nimation for tv is on the verge of multiple major breakthroughs.

During the 1960-61 season, animation will take important first steps in getting into several areas from which it was previously excluded.

ABC TV, first of all, has three nighttime animated half hours on its fall schedule—the first animated shows ever to earn nighttime network slots. *Bugs Bunny* is set for Tuesday and another series is set for Friday; both will go in at 7:30 p.m. and will be produced by Warner Bros.

But there's much more in the implications behind ABC TV's *The Flintstones*, produced by Screen Gems' Hanna-Barbera Productions and sold to Miles and R. J. Reynolds for 8:30 p.m. Friday. This animated series is—as the names of the advertisers indicate—definitely for an adult audience.

You can be sure that other networks will be watching the ABC TV animation venture closely and won't be very far behind in scheduling nighttime animated series of their own if the new trend clicks.

Behind ABC TV's buy of *The Flintstones* is the success of Screen Gems' Hanna-Barbera Productions with its two other national animated shows, *Huckleberry Hound* and *Quick Draw McGraw*, both in national spot and sold to Kellogg's, the former (a 1960 Emmy winner) now renewed for a third season, and the latter for its second.

The new scope of national animation programming may be seen in this one fact: Come fall, Screen Gems will have four national animated shows on television—the three shows listed

above plus *Ruff & Reddy* on NBC TV.

A second animation development of major proportions will hit the syndication field in 1960-61. Up to now, virtually all animated programs in syndication were produced for theaters and later released for tv; such as *Looney Tunes*, *Popeye*, and *Bugs Bunny*, to mention but a few. Produced-for-tv animations were rarer: *Crusader Rabbit*, *Felix the Cat*, plus several shows produced for network, such as *Mr. Magoo* and *Cumby*, which were later put in syndication. But the new syndication season will see an animation production effort of unprecedented proportions.

At least half a dozen syndicators will bring out new animated series. Trans-Lux Tv will follow up its success with *Felix the Cat* by bringing out *Rube Goldberg* and one other program. CBS Films and Terrytoons have already started selling *Deputy Dawg* and are ready with a second series, *Fearless Fosdick*. ZIV-U.A., a major distributor of theatrical cartoons, will produce its first animated series for tv: *Mell-O-Tunes*. Hank Saperstein will produce an animated version of "Dick Tracy." Flamingo will enter cartoon production with *Nutty Squirrels*. CNP has brought out a stop-motion series, *Henry and His Claymates*, and also has an animated *Bob and Ray Show*, and Paramount will make new *Popeye* cartoons.

There'll probably be more made-for-tv animation programming placed in syndication during the 1960-61 season than in all previous seasons combined. Two forces are shaping syndication's new enthusiasm for animation: the time period situation and



SUCCESS of Kellogg's *Huckleberry Hound* in national spot led Screen Gems and Hanna-Barbera to investigate half hour adult shows using animation for nighttime network slot



FIRST NIGHTTIME network animated series for adult audience, *The Flintstones*, ABC TV, 8:30 p.m. Fridays, starting in fall, is sold to R. J. Reynolds and Miles Labs. Above are associate producer Alan Dinehart, writer Warren Foster, both of Hanna-Barbera Pdctns.



animation's good rerun performance. Since the networks have taken control of more and more time periods after 7:30 p.m., the syndicators have replied by producing the kind of show largely designed to go into an early evening slot. Also, animated reruns hold up better than live action shows. Many repeat runs are possible with relatively little loss of ratings appeal. Thus a show like CBS Films' *Fearless Fosdick*, with an estimated half hour cost of \$75,000, could eventually earn more than an action-adventure show budgeted at \$32,000.

Animation in syndication will also get a boost from post-'48 theatrical product, although some of these packages will find their way to network before they go into syndication. ABC TV's *Bugs Bunny*, for example, will

consist mostly of Warner Bros. theatricals of recent vintage.

A third animation breakthrough appears ready to take place on the technological front. One producer, Westworld Artists Productions, is keeping under wraps a new automation process which, if applied to animation, is said to be able to crack open the present high cost price structure. The new process, Animascope, is understood to be increasingly economical the larger the production unit. While it might not accomplish major savings on a 60-second commercial, it is said to bring half hour production costs down to \$45,000 and full-length feature costs down to \$1 million. The new technique utilizes live action photography for analysis of motion; these images are trans-

formed into lines by special photographic processing and some details are added by conventional animation.

Other technological developments in animation which may well affect tv production within the next few seasons involve adaptation of stop-motion, slide-motion, and other camera techniques. Some of these innovations carry along with them unusual economies as well as novel effects. HFH Productions, for example, eliminated cels in producing a special one-use network program opening, photographing objects which were placed directly on the camera stand. The result, which ran for slightly over one minute, cost \$1,800, compared to the usual \$5,000-6,000 for one minute of animation.

A fourth aspect of animation worth watching is tv commercials. The trade estimate, that one-fourth of all tv commercials work is in animation, based on the volume of the past several seasons, will continue to be a useful rule-of-thumb. Robert Lawrence Productions' analysis of 1960 business so far reveals that 11% of its volume is in all-animation commercials and that 26% is in commercials using some animation. There is no significant change in these figures when they are compared to last year. While no changes in the total amount of animation work in commercials is expected for 1960-61, some new creative tendencies have been predicted.

There is both an optimistic and a pessimistic side to the question of animation creativity in commercials. One producer felt that animation people would play an increasingly important role in commercials planning from the beginning, especially since agencymen whose background is chiefly live action may not also have sufficient understanding of the specialized capabilities of animation. In this view, a golden age of animation creativity in commercials was imminent in the coming season.

But another producer took a gloomier view of the subject. So many fresh developments have taken place in animated commercials in the past two seasons, this producer felt that the creative cycle was moving back from a phase of exploration to a new phase of imitation. Squeeze-motion was a new commercials style

## WHAT'S NEW IN ANIMATED PRODUCTION THIS FALL

NETWORK PROGRAMS	TIME & ADVERTISER	DISTRIBUTOR
THE FLINTSTONES (ADULT)	ABC TV, Fri. 8:30 p.m. <i>Miles, R. J. Reynolds</i>	Screen Gems
BUGS BUNNY (NEW)	ABC TV, Tues., 7:30 p.m.	Warner Bros.
UNTITLED	ABC TV, Fri., 7:30 p.m.	Warner Bros.
HUCKLEBERRY HOUND	National spot, <i>Kellogg's</i>	Screen Gems
QUICK DRAW McGRAW	National spot, <i>Kellogg's</i>	Screen Gems

### SYNDICATED PROGRAMS

DEPUTY OAWG	CBS Films
FEARLESS FOSDICK	CBS Films
BOB AND RAY	CNP
HENRY AND HIS CLAYMATES (STOP-MOTION)	CNP
NUTTY SQUIRRELS	Flamingo
DICK TRACY	Hank Saperstein
THREE STOOGES (PARTLY LIVE)	William Morris
POPEYE (NEW)	Paramount TV
RUBE GOLOBERG	Trans-Lux TV
MELL-O-TUNES	Ziv-UA

utilizing animation of the past two seasons, but no other new contribution to animation style could be seen on the commercials horizon.

The performance of commercials containing animation is a continuing subject of debate. A recent Schwerin study discovered that hybrid commercials—using both animation and live action—performed better than those using either all animation or all live action alone. In the recent First American Tv Commercials Festival and Forum, the proportion of commercials containing animation which won first prizes was considerably higher than the proportion which was considered. Animated entries constituted approximately one out of five of the 250 semi-finalists, but commercials containing animation walked away with one out of three of the 37 first prizes.

These top winners included Minneapolis Gas (Knox-Reeves) made by Grantray-Lawrence and Playhouse Pictures; Fresh (Daniel & Charles) by Elliott, Unger & Elliot; American Dairy ice cream (Campbell-Mithun) by TV Spots, Inc.; Ernie Ford program opening (J. Walter Thompson) by Playhouse Pictures; Union Oil (EWRR) by Playhouse Pictures; two commercials by Lestoil (Jackson) by Robert Lawrence Animation; United Cerebral Palsy by News-film Productions; King Cotton Sausage (Rosengarten & Steinke) by Fred Niles; Kaiser foil (Y&R) by Freberg with Playhouse; Johnson & Johnson Strip, Patch & Spot (Y&R) by Elektra, and Seven-Up (J. Walter Thompson) by Ray Patin.

The commercials festival also served as a reminder of memorability of animated commercials. Nine of the spot shows in the Commercials Classics of past seasons contained animation. They were: Ajax (Sherman & Marquette) by Shamus Culhane; Muriel (Lennen & Newell) by Shamus Culhane; Hamm's (Campbell-Mithun) by Swift-Chaplin; Bardahl (Miller, Mackay, Hoeck, Hartung) by Ray Patin; Alka Seltzer (Wade) by Swift-Chaplin; Jello (Y&R) by UPA and Swift-Chaplin; Paypo (FRC&H) by Storyboard; Phil Silvers Camels openings (Esty) by Pelican; and Butter-nut (Buchanan-Thomas) by Freberg / Fine Arts.



PRE-PRESENTATION MEET of San Francisco Radio Broadcasters Assn. grouped West Coast execs. (l to r) Bill Shaw, v.p.-gen. mgr., KSFO; Milt Klein, gen. mgr., KEWB; Bill Nichols, gen. mgr., KFRC; Homer Odom, v.p.-gen. mgr., KABL; Maurie Webster, v.p.-gen. mgr., KCBS

## RIVAL STATIONS RALLY TO PITCH S.F. MARKET

**T**hirteen rival San Francisco stations held their fire and joined forces in a major drive to promote their market.

The occasion: A presentation meeting of the San Francisco Radio Broadcasters Association held at the Hotel Roosevelt in New York City last week. First of its kind, SFRA was started a little under a year ago, when 75% of the stations invited to make their individual presentations and discuss their individual marketing problems at an RTES seminar, decided the seven-minute time limit set for each was not sufficient for complete and effective coverage of their story.

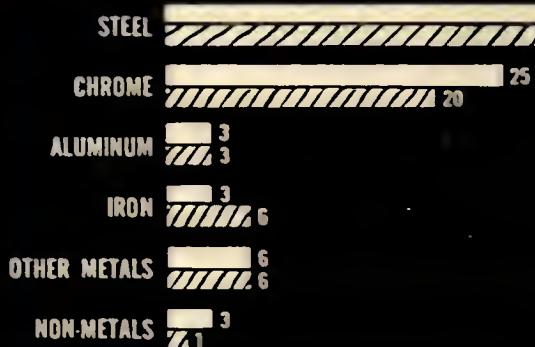
How then to get across their market message completely, effectively, and with no time limitations other than those self-imposed? The solution—not an uncommon one in the industry today—was to form a group, thereby lend strength to their individual as well as common objectives.

Members of the newly formed association (namely, KABL, KCBS, KDIA, KEWB, KFAX, KFRC, KGO, KNBC, KOBY, KRE, KSAN, KSFO.

KYA), covered the following highlights at the presentation meeting:

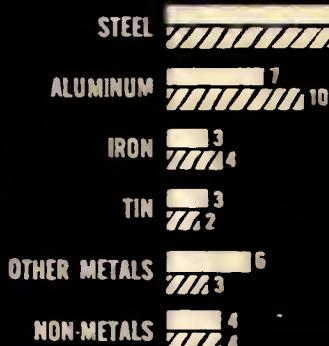
- 24% of total available San Francisco audience is tuned to radio during any average quarter hour (according to recent Pulse survey).
  - San Francisco has greatest tune-in percentage of two big western markets (based on Nielsen survey).
  - Rapid expansion of population. San Francisco's current population of 3,752,000 is four times what it was in 1900, with greatest growth (three-quarters of the total) outside city proper.
  - Total expenditures since 1940 have doubled—up to 123%.
  - Car owners have increased more than 85% in last 10 years, with over 1,500,000 now radio-equipped.
  - San Francisco plays host to 1,622,923 tourists a year, who leave behind them total of \$85,690,334.
- As compared with print, the SFRA presentation reports that any one of the Pulse rated radio stations reaches unduplicated homes more than twice the 20% newspaper figure, with coverage as high as 60%, 70%, and 80% for SFRA stations.

## STUDY SHOWS 'STEEL HOUR' MESSAGE IMPACT



### WHAT MATERIALS ARE GOOD FOR AUTOMOBILE BUMPERS?

■ BEFORE  
▨ AFTER



### WHAT MATERIALS ARE GOOD FOR AUTOMOBILE BODIES?

■ BEFORE  
▨ AFTER

BEFORE the Steel Hour was picked up in Binghamton, New York (due to problems clearing time), Steel conducted Politz survey, then returned to market and asked same people same questions six months after show had been on local channel. Extract above indicates favorable results.

## Why Steel backs live tv drama

- ▀ Bulk of U. S. Steel \$5 million plus tv budget goes into supporting last live play series on web television
- ▀ Six-year-old 'Steel Hour' reaches an average of 25 million viewers, provides ideal p.r. and sales climate

**U**nited States Steel owns and controls the last surviving live play series on network tv.

From a field whose ranks once included *Studio One*, *Kraft Playhouse*, *Robert Montgomery Presents*, *Climax*, *Playhouse 90*, *Lux Theatre*, *Kaiser Aluminum Hour*, *Ford Hour*, *Philco*, *Goodyear*, *ALCOA*, *Pontiac*

*Playwright's Hour*, and others, only the *United States Steel Hour* is still on the air, its format substantially the same as it was when it first began, over six years ago. (*Armstrong Circle Theatre*, which alternates with *Steel*, is the only other live, regularly scheduled net tv dramatic series; in recent times, however, switched from

a play to a documentary format.

What then are Steel's reasons for being the last stronghold of the three-act play, live on tv? Here's the background:

The large corporation, in modern times, has become acutely aware of the need for favorable public relations. Whereas 50 years ago, a p.r. guy was someone you hired to keep your name out of the newspaper, states Ira Avery, Steel account supervisor at BBDO, today the wheel has swung full circle. As Harold Hoffman, U. S. Steel assistant director of advertising, notes, "Good p.r. advertising is good sales advertising." This axiom appears to be particularly val-

id in terms of United States Steel. Company strategists explain that they feel the public is product-oriented in the p.r. evaluation of large corporations. United States Steel is intimately associated in the public mind with all steel, and there results a direct and proportional relationship between public acceptance of the company, and of steel, its product.

Various studies made by the American Iron and Steel Institute. (see chart at right) indicate that the public's prime source of information about the steel industry is television. At the same time, company studies show that the more people know about U. S. Steel, the more favorable their opinion. These facts implement Hoffman's statement that "Tv is the most obvious means for U. S. Steel to tell its story. It's the most important consumer media used."

The basic reason for choice of property is expressed in Avery's belief that "entertainment is the chief motive for viewer tune-in." Steel had to have exposure on a show that offered suitable climate and enough time for both sales and p.r. messages. The three-act play, a dignified vehicle with two natural breaks in the action, similar in style to the *U. S. Steel Hour* radio show, seemed the logical move. In October 1953, several months after the last radio show, Steel made the transition to tv.

The *Hour* is performed live at all times, except when it is physically impossible to do so, such as when a star is committed to be elsewhere at the time of production. Then, and only then, is the production taped. But Avery, Charles Underhill, Steel tv director, and George Kondolf, executive producer at the Theatre Guild (producer of the program), share in the feeling that when a show is being taped, there's a certain laxity in the studio, absent in a live performance. Both Avery and Underhill, at one time in their careers tv producers, believe that a live performance holds a special excitement for viewers.

The *Steel Hour* is seen by approximately 25,000,000 viewers. CPM is relatively low as production costs rarely rise above \$60,000. Composition-wise the audience is about 50-50 male-female, and composed of indi-

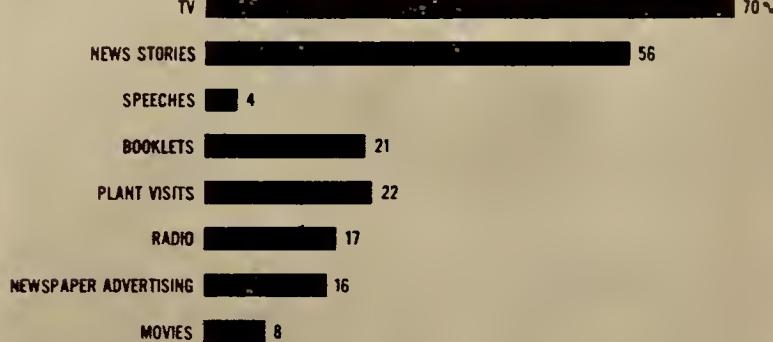
(Please turn to page 65)

## WHY TV IS MAJOR MEDIUM USED



**CHECKING** storyboard for sales commercial are steel strategists (l-r) Kenneth Schwartz, project supervisor general advertising; Thomas Norton, manager general advertising; John Veckley, director of advertising; and Harold Hoffman, assistant director of advertising. One of major reasons for Steel's move to tv and increasing usage of the medium is graphically shown below by results of AISI study, depicting from what sources Americans learn about steel industry

### WHERE DO THEY GET THEIR IMPRESSIONS?



# Co-op advertising—blessing or

**Agency and broadcast people weigh client and station advantages in co-operative advertising against some of the malpractices**

**Anita Wasserman, Lawrence C. Gumbiner Advertising Agency, New York**

Co-op for national advertisers is a headache to buy. *Everyone* is actively pitching: air media to retailers for more of their money; retailers to national advertisers whose products are



*Timebuyer often forced to go co-op because retailers 'own' choice times*

in their stores; station reps, also to national advertisers. But more and more, aren't reps finding themselves at a disadvantage — being by-passed as retailers buy time at local or retail rates, re-sell it below national rates, but at a profit for themselves? In many markets, on many stations, retailers "own" choice times, leaving reps the dregs. The buyer frequently has to go co-op, to get the best media value at the lowest cost possible!

Thus, co-operative buys can no longer be considered supplementary. And problems with them are getting much more serious: Proof of performance is difficult to get in radio—impossible, in tv; a schedule almost becomes a "shakedown" of the manufacturer by the dealer; he gets huffy, unpleasant, if he thinks he isn't getting a fat enough slice of the national advertiser's pie.

One answer could be one rate for all stations wherever possible. Another a co-operative advertising budget completely separated from the national advertising budget. Both steps would restore the co-op purchase to its proper perspective, as a supplementary buy to get definite in-store merchandising help.

And if the retailer will supply

schedules of definite media value, tighter traffic control, proof of performance, and bills that arrive fairly soon after the broadcast month, co-op advertising can be an unmixed blessing for the national advertiser.

**John L. Vath, general manager, WWL, New Orleans**

Co-op advertising in radio has changed direction somewhere in mid-stream. Webster defines "cooperative" as "collective action in the pursuit of common well-being, especially in some industrial or business process." And I am sure that co-op advertising was begun in the interest of the common good of two or more persons engaged in a like business. More specifically it was an effort on the part of a manufacturer to encourage advertising on a local level by his dealers. In its beginnings co-op advertising did just that. Dealers handling a particular product all over the country began to advertise to their local customers with the help of the advertising know-how of the manufacturer.

This whole process was accomplished by the simple expedient of a payment of part of this local advertising cost (usually 50%) by the manufacturer. This was a good, wholesome process which increased the flow of goods from the manufacturer



*Too many examples of use of co-op buying to cut station's rate card*

through the dealer into the homes of consumers. Dealers who had steadfastly refused to spend money in advertising soon found that their competitors, through competent use of co-op monies, were keeping their cash registers busy. And so even the most adamant were convinced that co-op was a good thing for their business and began to use it.

Co-op advertising, as it was originally used, was a very good and healthy practice. Today, in some few instances, it still is. But too many examples of abuse of the privilege have occurred. This can be attested to by the recent attacks on co-op advertising by the Federal Trade Commission.

As recently as last month a bright young vice president of one of our leading advertising agencies said, "Too often co-op advertising is nothing else but time brokerage under the guise of legitimate co-op."

We, at WWL, find that when co-op is originated at the local level, it is usually legitimate and is an honest and sincere effort by both manufacturer and dealer to encourage more customers to buy a specific product from this particular dealer.

We find on the other hand that most co-op efforts originated at the national level are evidenced by either a small budget or client pressures to buy at a lower rate.

There are instances of certain national accounts buying spot radio at regular national spot rates in certain markets—and on a co-op basis in other markets where such propositions are available. This is no wedging of local dealer money and national manufacturer money.

It is the responsibility of the station to distinguish between legitimate co-op proposals, and those which are designed to cut the station's card rate. Discernment and selectivity by station management can put co-op funds in their proper place in our business.

**Jay Thomson, sales and commercial manager, WKYW, Louisville, Ky.**

In my opinion, co-op from national sponsor to the local level is a good thing—and should be used by more national accounts.

In the first place, it's obvious that the United States is a vast nation, and each area has its own regional peculiarities; it's impossible for a national advertiser to be aware of each and

## headache?

every one. I believe that the people on the scene in the local markets are much more aware of the individual conditions, and therefore are in an excellent position to supplement the prudent judgment of the national buyer.

*People on  
local level  
know indi-  
vidual condi-  
tions make  
better buys*



For example, there are many products that are best suited for adult radio and adult audiences, that are now going to stations pulling large teenage audiences, simply because they do carry high ratings. Let's say that a good, intelligent commercial is made for an air-conditioner or medium-priced car. The national account looks at the surveys and comes up with a high rated station. Consequently, the numbers-heavy station gets the order and then, when it is aired on the station, it comes on between Conrad Twiddie and Frankie Avalon with the time, temperature, weather, call letters, name of the show, name of the disk jockey, traffic conditions, and social events for the next three days thrown in.

Needless to say, the intelligent commercial's sales message is completely obscured and thus, the national sponsor's money goes down the drain.

This situation could not take place in many of the markets if the local representatives were allowed a voice in the choice. They are the ones that know the radio stations, what they play and what type of audience they cater to. So, in the long run, I think it would be much better if the national offices of an account would co-op with the regional or local offices. Much more of the sponsor's money would be channeled where it would do the most good.

(Please turn to page 75)

# 47th TV MARKET IN THE NATION

\$2,000,000,000 IN RETAIL SALES

WOC-TV serves the largest market between Chicago and Omaha . . . Minneapolis and St. Louis. 438,480 TV homes; almost \$3 billion in effective buying income; over \$1 billion gross farm income.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level—the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Further proof of aggressiveness—WOC-TV offers the greatest amount of local programming—over 33 hours each week.



*Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.*

New, exciting  
**Kvil**  
music

**1150**  
DALLAS



# Sell Six Rich Negro Markets Thru ROUNSAVILLE RADIO!

The Atlanta Negro is a market of 4 million Negroes, creditable R. R. stations, income of \$24 million dollars. They spend \$100,000,000 per year for food, clothing, gas—  
gasoline, and other necessities. And R. R. stations broadcast medium frequency and short wave consumer goods. Rounsville Radio is patterned to Negro tastes. Programs 100% Negroes with Negro talent. All six Rounsville Stations are rated Number One by both Peabody and Hopper. Get the facts. Call Rounsville Radio in Atlanta. John E. Pennington, Dancer-Fitzgerald-Sample, in the Southeast.



#### Personal Letter

Negroes, stop, be even—and record to Rounsville Radio. We feature Negro disc jockeys and personalities; schedule programs the Negro likes. No matter what your budget, a proper part of your advertising it is MUST go to Rounsville Radio or you will completely miss the Negro consumer in these six important markets. Try Rounsville Radio. We're one of the oldest and the largest broadcasters—our chosen field.

ROBERT W. ROUNSVILLE  
Owner-President

#### FIRST U. S. NEGRO-PROGRAMMED CHAIN FIRST IN RATING IN SIX BIG MARKETS

WCIN 1,000 Watts 5,000 Watts soon—Columbia—Atlanta's Negro-Programmed Station.  
WLOU 5,000 Watts—Louisville only.  
WYBM 5,000 Watts—Memphis  
WYOL 5,000 Watts—Montgomery  
WWD 5,000 Watts—New Orleans  
WJW 5,000 Watts—Cleveland  
—Discounts With Two or More!  
—



#### ROUNSAVILLE RADIO STATIONS

ATLANTA, GEORGIA  
ROUNSAVILLE HAROLD F. WALKER  
EARSON CO. V.P. & Gen. Sales Mgr.  
DORA-CLAYTON SO. GA. STATE Rep.

National and regional buys  
in work now or recently completed

## SPOT BUYS

### RADIO BUYS

**Standard Brands Incorporated**, New York: Three-week campaign for Tender Leaf Instant Tea begins 27 June in midwestern markets, followed by another three-week run starting 18 July in scattered top markets. Traffic and day minutes are being scheduled at 30 per week per market the first week, 20 per week the other two. Buyer: Margot Teekay. Agency: J. Walter Thompson Co., New York.

**Glenbrook Laboratories, Div. of Sterling Drug Co., Inc.**, New York: Schedules for Campho-Phenique start in July in a number of market. Placements are for eight weeks, day minutes. Buyer: Bob Hall. Agency: Thompson-Kephart Co., New York.

### TV BUYS

**Lever Bros. Co.**, New York: Schedules for Breeze start 24 July in about 45 markets. Day and night minutes, 10-15 per week per market. Placements are for eight weeks, day minutes. Buyer: Bob Hall. Agency: S&B, New York.

**Kellogg Co.**, Battle Creek: Heavying up and placing new schedules for its cereals. Day minutes of varying frequencies are being used. Agency: Leo Burnett Co., Chicago.

**Maltex Co., Div. of Heublein, Inc.**, Hartford: Lining up fall schedules for Maypo Oat cereal. Campaign starts 15 September for 12 weeks with day and night 20's. Buyer: Elizabeth Griffith. Agency: Fletcher Richards, Calkins & Holden, New York.

**Paxton & Gallagher Co.**, Omaha: Going into a limited number of markets this summer to introduce its Butter-Nut Instant Tea. Iced tea participation of day and night 20's will run through mid-August. Agency: Tatrat-Laird Int'l., Chicago.

**Whitehall Laboratories, Div. of American Home Products Corp.**, New York: Adding about 40 markets to its year round 30-market schedule for Primatene. New schedules start in July for an indefinite period using 15 minutes before 12 a.m. and after 11 p.m. Buyer: M. A. Ruth. Agency: Ted Bates & Co., New York.

**Malt-O-Meal Co.**, Minneapolis: Buying kid show participations for its Malt-O-Meal cereal to begin in the fall. Schedules are for 2 weeks in about 30 markets. Agency: Campbell-Mithun, Inc., Minneapolis.

**Colgate-Palmolive Co.**, New York: About 25 markets are getting placements for Palmolive's men's products starting early July. Schedules are for night minutes, mostly 10 weeks. Buyer: Eileen Greer. Agency: Ted Bates & Co., New York.

**General Mills, Inc.**, Minneapolis: More midwestern markets are being added to introduce Twinkles, a new ready-to-eat cereal. Schedules are for four to eight weeks, depending on market. Buyers: Ira Weinblatt and Bob Fitzgerald. Agency: Dancer-Fitzgerald-Sample, New York.

## DETROIT

(Continued from page 36)

well this year—having already passed the 600,000 level at this time of the automotive season. The 10 leaders at this point of 1960 are—in this order: Chevrolet, Ford, Plymouth, Rambler, Pontiac, Oldsmobile, Dodge, Buick, Mercury, Cadillac. According to *Automotive News*, compacts and imports combined totalled more than 200,000 units during the month ending mid-June to capture 31% of the new car market. In its first full month of selling, Comet (last entry of the past season in the compact field) roared into No. 9 spot among all domestic makes. So there is little doubt that the new compact, economy cars are holding down their side of the Detroit teeter-totter. As a matter of fact, imported cars are trailing the level of sales they set a year ago at this time.

Perhaps one of the biggest problems that Detroit faces at the moment is the used car situation. Here there is real trouble. In dealer yards and lots, the trade-ins are piling up and the demand for them has fallen off. Used cars are always a problem, but in the spring-summer selling season the theory is that they become much hotter items than at any other time. That season is here now, only the lots aren't getting sold out. A year ago, 1 June inventories of used cars were estimated at about a 28 day supply; this year, they are estimated at about a 36 day supply.

If this situation continues, perhaps spot tv will be demanded by dealers and dealer associations in heavy flights—not so much to move the new models as to make room for them.

An interesting facet of the auto picture is that—with last year's compact cars revolution and this year's advertising revolution—it will take until 1962, at least, until there is a real indication of where the market will settle. This came out in a recent *N. Y. Times* article on the auto industry. According to this story one school of thought holds that the compact car field will be up in sales to about 36% share of markets. Minority view is that the public may swing back to the big standard models again. "There are no illusions here," the *Time* story stated, "that 1961 will be as high in total sales as 1960, which will probably be second best year in auto history."

## RADIO A LA FRANCAIS

(Continued from page 42)

pervisor Mary Wells culled three 60-second scripts out of the flow of verbiage available on the tape. Then radio producer Jerry Kreeger shuffled the taped words to fit the scripts. "It was like working a giant jigsaw puzzle, searching through the tape for the required words, and all the more difficult because the words, though often taken out of context, had to have the proper inflection for their new setting," Kreger relates.

To obtain the six Claude Dauphin minute announcements a somewhat more involved process was employed. Key agency people met with him for a preliminary interview and sounded him out on his feelings about France. From this they developed a list of interesting topics which Dauphin used as a guide in creating an hour-long tape. There followed the same editing process employed for Jourdan.

The campaign got underway 26 October with Jourdan. In January, 1960, three 60-second spots by Charles Boyer, delivering a prepared text, were added. Claude Dauphin joined up the following month and from then on the three were rotated.

The Bureau remained on the air through spring, with spots aired early morning and evenings. It averaged nine spots per week over WQXR-AM-FM, New York. Other outlets carried three. Here's the lineup: KADY, St. Louis; KDFC (FM), San Francisco; KFAC, Los Angeles; KIBE-AM-FM, Palo Alto, Calif.; WCRB, Boston; WFLN, Philadelphia; WFMT (FM), Chicago; WGMS-AM-FM, Washington; WITH-FM, Baltimore, and WVCG, Coral Gables, Fla.

"The good music stations have a loyal audience that respects them and their advertisers," account supervisor Ed Russel states. "Their listenership should be measured in terms of quality, not quantity. And the best way to determine if a station is in this category is by listening—you can tell by its programming and advertisers."

As for results of this campaign, the Bureau's assistant public relations director Joe Petrocik says, "Judging from the many enthusiastic responses we've had from listeners, we believe radio is a very effective medium for stimulating interest in travel to France. The country comes alive for them in these commercials which seem to talk to each individual."

## This Is The Piedmont Industrial Crescent



### A Vast Urban Complex

*Where Millions of Your Customers WORK, EARN and SPEND.*

and it's dominated by

# wfmy-tv

GREENSBORO, N. C.



Basic Since 1949

Represented by  
Harrington, Righter • San Francisco • Atlanta  
& Parsons, Inc. Boston • Detroit



# WTAD

IS THE MOST!

- MOST COVERAGE<sup>1</sup>\*
- MOST PROGRAMMING<sup>1</sup> CBS Of course)
- LOWEST COST PER THOUSAND OF ANY OTHER MEDIA IN THE MARKET<sup>1</sup>

\*NCS #2—Pulse Oct. '59

**WTAD**

QUINCY, ILLINOIS



See Branham Co. National Representatives

# RADIO RESULTS

## FOOD

SPONSOR: Symns-Shafer Mercantile Co.

AGENCY: Direct

**Capsule case history:** It is a rare occasion when a food supply and chain store operation becomes disturbed about a lack of radio support and insists that major food manufacturers buy a specific station to offset product competition. However, the Symns-Shafer Mercantile Co. did exactly that when it asked many of the manufacturers whose products it handles to buy schedules on KXXX, Colby, Kansas. The station was selected because its coverage pattern "more than covers Symns-Shafer's area of distribution in Kansas and surrounding states, and the programing is geared to our sales in the region," said Bob Fitzhugh, secretary and manager of the company. His confidence in KXXX paid off. "Those food items that were promoted on the station jumped in sales. We are one of the largest food brokers in this region, handling some 6,000 items, and it has been our experience that no other advertising has done as much good, or moved as much volume in our outlets, as the KXXX schedules."

KXXX, Colby

Announcements

## TIRES

SPONSOR: Goodyear Service Store

AGENCY: Direct

**Capsule case history:** Goodyear Service Store of La Crosse, Wisconsin, bought a schedule of announcements on WKBH, also of La Crosse, to promote its "Hog Wild Sale" on farm tires. According to I. E. Stratton, store manager for Goodyear, WKBH was used for two primary reasons: "One, we had to have a strong signal to reach the large farm area. Two, Jack Martin, the station's farm director, is practically Mr. Farmer in this area. and I know that he's most listening for the farm families surrounding La Crosse." Shortly after the campaign got under way, customers came from not only La Crosse, but from Sparta, Ettrick, and Bangor. Other business was attracted from Iowa border towns such as Hokah and Rushford as well as Minnesota communities. "It's seldom that any source of advertising can pinpointed for the success of a retail promotion," Stratton said. "but I feel that WKBH was mostly responsible." Goodyear plans to use WKBH in its next special promotion.

WKBH, La Crosse

Announcements

## FARM PRODUCTS

SPONSOR: Strawberry Advertising Comm.

AGENCY: Direct

**Capsule case history:** Local growers watched the sale of their strawberries increase from less than 1,000 crates a day to just under 6,500 in the New Orleans market alone, at the peak shipping season, through the efforts of George Shannon, WWL's farm director. Although an important part of the area's agricultural economy, the New Orleans market was unaware of the local berry season or the fine quality of these berries. Growers simply had no demand and buyers could name their own prices. Shannon, working with the executive secretary of the Strawberry Advertising Commission, helped create a whole new market in New Orleans. He traveled, wrote copy, collected money and even delivered berries. WWL was the only radio station used in New Orleans and the original expenditure was only \$1,000. Today, two years later, the farmers represented by the Strawberry Advertising Commission are so satisfied by results of the radio campaign they have increased the budget 20-fold.

WWL, New Orleans

Announcements

## AUTOMOBILES

SPONSOR: Costello-Kunz Ford

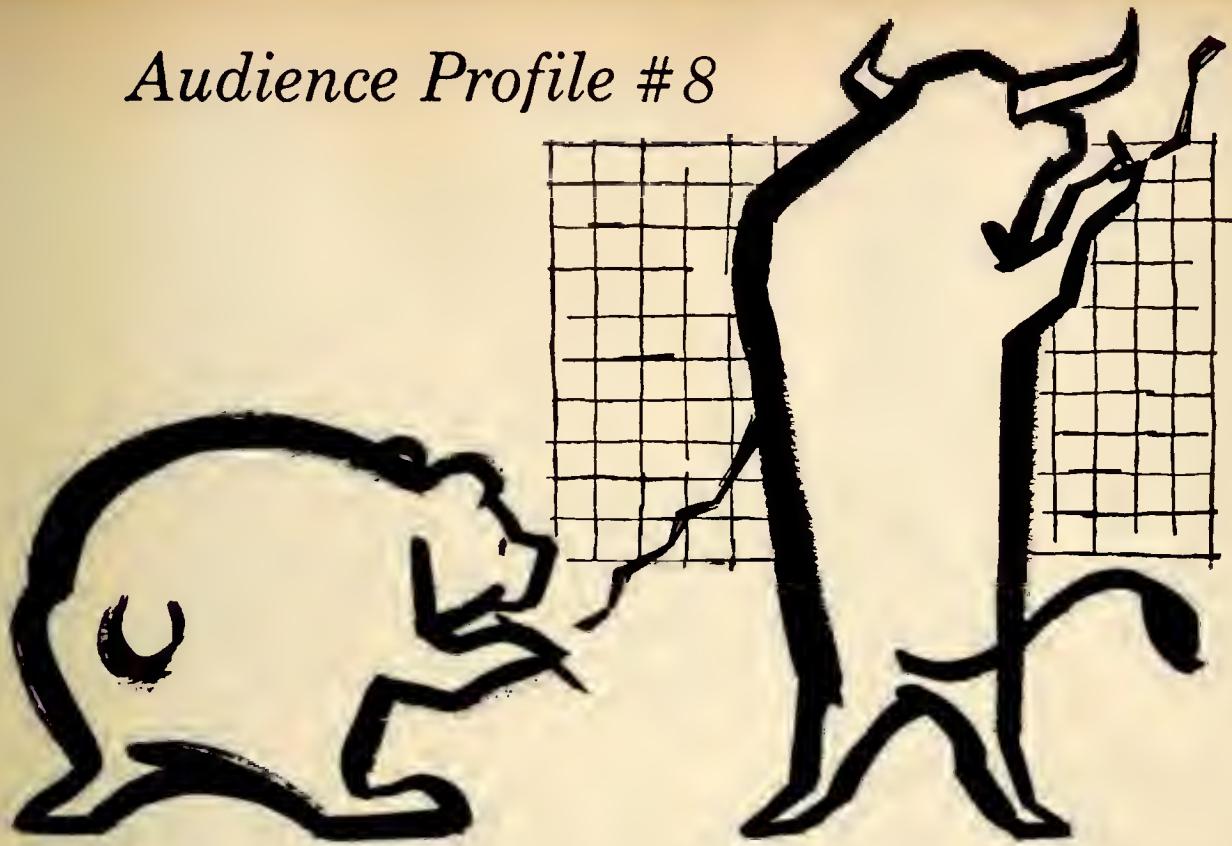
AGENCY: Wm. F. Geisz Advertising

**Capsule case history:** Since Costello-Kunz Ford decided to drop its advertising in both St. Louis papers in favor of WIL, the auto agency has moved from a relatively obscure position in the market's Ford Dealer's organization to the No. 1 position in 10 months. Now in its 18th month on WIL, sales have tripled with a saturation approach: a weathercast every half hour, day and night, around the clock, seven days a week. This nearly \$100,000 annual buy constitutes 100% of its advertising, and has proven to be the most effective and profitable way of selling its cars in St. Louis. The saturation concept began when Costello-Kunz, together with WIL, staged a Cavalcade Parade of 100 new cars, which the station covered as a special promotion. WIL followed the Cavalcade from the time it hit the Missouri state line, right to the C-K showrooms. Use of saturation on WIL during this period sold C-K and its agency, Wm. F. Geisz, on radio, and the advertising was switched completely to WIL.

WIL, St. Louis

Weathercasts

## *Audience Profile #8*



128,654 WWDC homeowners  
own stocks or bonds...33.6%  
above the total sample  
Washington, D.C. average.\*  
A sizable market in which  
to make *your* investment!

\*PULSE Audience Image Study—July, 1959



# **WWDC**

**Radio**

*...the station that keeps people in mind*

WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

*And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR*

1

reason  
why

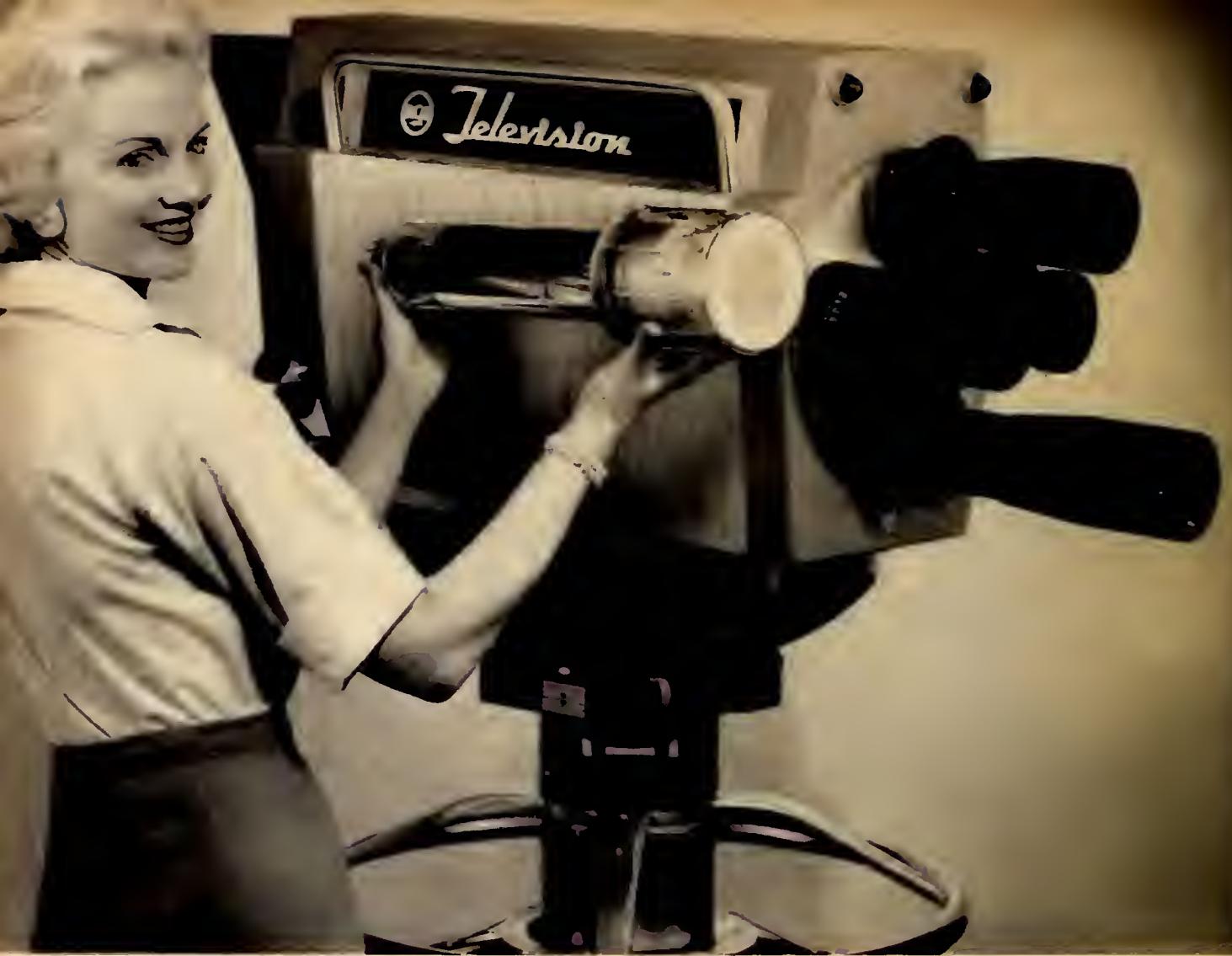
# SPONSOR

tops all  
impartial broadcast  
trade paper  
surveys of  
agency / advertiser  
readership



six out of  
every ten copies of  
**SPONSOR**  
go to  
readers  
who buy  
or influence  
the buying of  
radio/tv time.

**SPONSOR**  
is written  
for them.  
through  
**SPONSOR**  
they get  
what they need  
to keep fully  
posted every week.



## NEW Look! NEW Picture Quality! NEW 4 $\frac{1}{2}$ inch I.O. ...the First All-New TV Studio Camera in 8 Years!

RCA's new monochrome television camera Type TK-12 is new in every sense of the word . . . including startling new improvements in picture quality, significant new savings in operating costs and manpower, new features that help you sell!

**4 $\frac{1}{2}$  INCH IMAGE ORTHICON.** This new camera uses a larger image orthicon picture tube—4 $\frac{1}{2}$  inches in diameter. The 50 per cent greater tube size makes it possible to obtain far better picture detail than has been possible before.

**FUNCTIONAL STYLING.** A "new look" to identify this camera with the "new picture" has been given the TK-12, in the form of a distinguishing keystone shape. Functional in advantage, too, it provides space for an 8 $\frac{1}{2}$  inch view finder instead of the usual 5 or 7 inch.

**NEW SAVINGS IN OPERATION.** High stability and reliability coupled with a brand new control concept, permit a single video operator to handle as many as six cameras. For the normal run he need be concerned with only two operating controls per camera.

**ONE MINUTE WARM-UP.** Camera set-up is the easiest ever! Turn it on and in one minute the picture is there. Quality pictures "snap in" each time you turn on camera.

**THE BEST PICTURE IN TOWN!** The extremely sharp picture, the beautiful rendition of gray scale and freedom from halo effect make this camera ideal for both "live" broadcast and TV tape recording.



RCA Representatives for complete  
information. Or write to RCA, Broadcast  
Television Equipment Division Dept.  
6 Building 15-1, Camden, N.J.



The Most Trusted Name in Electronics

RADIO CORPORATION OF AMERICA

# WASHINGTON WEEK

27 JUNE 1960  
Copyright 1960  
SPONSOR  
PUBLICATIONS INC.

**Sen. Warren Magnuson, chairman of the Senate Commerce Committee, which handles all FCC matters except appropriations, put on his other hat and had things so confused it seemed unlikely they would ever be straightened out.**

Under his other hat, Magnuson is chairman of the Senate Appropriations subcommittee which handles the FCC money requests. The trouble is that the Washington Democrat's entire personality seems to change with a hat change.

**As chairman of the Senate Commerce Committee, Magnuson takes a dim view of things uncovered by the Harris House Commerce Legislative Oversight subcommittee. He chides the FCC and notes that the Senate subcommittee under John Pastore knew about such things as payola all along, and says the only reason his group isn't probing is because it would duplicate Harris' work.**

**He demands to know why the FCC is asleep at the regulatory switch, why they aren't getting out and seeing what these stations are doing, and why they don't ask his Appropriations subcommittee for more money if they need it.**

**That was before he switched hats.** FCC chairman Frederick Ford took his request to the other Magnuson, involving \$300,000 for added staff for the new Complaints and Compliance Division. **This division was set up to do what the first Magnuson asked.**

**Appropriations Magnuson thereupon expressed great horror at the possibility of censorship, and issued a statement to the effect that his subcommittee had disallowed every last dime for the new division.** He said the FCC was being given \$200,000 to expand what it already had going, but just to check "technical and legal compliance" of broadcasters.

The only trouble was that the report was in complete contradiction to this Magnuson statement. It carried no prohibition against the new division, but merely a warning that the money was not to be spent for anything approaching censorship. The FCC insisted that the new division didn't have censorship on its collective mind.

**The broadcasting industry was grateful for Magnuson's intervention to balance the attacks coming from the Harris subcommittee.** However, the industry could have hoped that before he came to the rescue with the chips very much down, the Washington Democrat would not have fanned the flames with so many critical statements completely opposed to the final action he took.

Nor did it appear that the belated Magnuson change of mind could affect the final result. The FCC appeared to have gone too far to change now, barring direct legislative action. The Harris committee is still pushing from the other side, and they are pushing legislation rather than words.

It was hoped that the Appropriations Committee report could be changed to bring it into line with the Magnuson statement or, at the least, that legislative history could be made either on the floor of the Senate or in the Senate-House conference. **Barring such clarification, there will be no interpreting anything.**

Even if the action could be clarified, it would still leave the new FCC watchdog division in a legal morass. Congress may withhold funds for any activity, but it violates the executive-legislative separation by telling the departments how they must organize to carry out activities.

There would be nothing to stop the FCC from surface compliance on a voluntary basis, even though not compelled to comply. The division could be erased and the duties contemplated could still be accomplished through the predecessor branch.

The Commissioners are boiling, but inwardly. They are determined to continue on the path of holding broadcasters to promises made on their applications.

# FILM-SCOPE

27 JUNE 1960  
 Copyright 1960  
 SPONSOR  
 PUBLICATIONS INC.

There's a new animation process using high-volume automation techniques which might well crack open the whole price structure for this type of programming.

The producer—keeping the whole thing under wraps while deals for 1961 are being negotiated—claims he can make tv half-hours for \$45,000.

Compare this to \$75,000 Terrytoons is reportedly spending to make Fearless Fosdick and to \$63,000 by Screen Gems for *The Flintstones*.

(For story on animation's growth in network and syndicated programming for 1960-61, see p. 43, this issue.)

Screen Gems' *Manhunt* has rolled up second year renewals on three regionals and to 67 of its station buyers.

The three, covering a total of 36 markets, are these:

- 1) Drewrys Beer (MacFarland, Aveyard) expanding from eight to 16 cities.
- 2) Genesee Beer (McCann & Marshalk) in 10 upstate New York markets.
- 3) Miles of California (Wade) for Alka-Seltzer in 10 West Coast cities.

Station renewals include WNEW-TV, New York; WSB-TV, Atlanta; WTVR, Richmond; WDSU-TV, New Orleans; KLZ-TV, Denver, and KPHO-TV, Phoenix.

Ziv-UA has already found an alternate week advertiser in 26 of the 53 American Tobacco markets for *Lock-Up*'s second year.

This week's tally of second year sales: 82 markets in all. (For details, see FILM WRAP-UP, p. 69.)

You can put down Screen Gems' animated *Quick Draw McGraw* in national spot for Kellogg's as another ratings winner put together by the same combination that created 1960 Emmy-winning *Huckleberry Hound* a season ago.

*Quick Draw McGraw* led or tied its time period in 33 of 38 markets in Jan.-Feb. 1960 or last previous ARB reports, earning an unweighted average of 16.4.

Kellogg's success using national spot—and its renewal of *Quick Draw McGraw* for a second year in 1960-61—capitalizes on the fact that syndication time shortages haven't touched early evening time in the 5 to 7 p.m. zone, where it has been able to get good half hours.

In these 20 top markets *Quick Draw McGraw* drew an average 2.5 viewers per set and more than one-fourth of its audience was adult.

CITY	RATING	CITY	RATING
Atlanta	19.0	Los Angeles	13.3
Baltimore	17.5	Milwaukee	15.8
Boston	16.1	Minneapolis	14.1
Chicago	14.7	New Orleans	12.4
Cincinnati	26.3	New York	18.0
Columbus, O.	22.5	Philadelphia	6.2
Dallas-Ft. Worth	14.0	Pittsburgh	12.4
Detroit	19.3	San Francisco	13.6
Indianapolis	23.0	Seattle-Tacoma	19.2
Kansas City	27.9	Washington, D. C.	19.3

The o&o's of two networks made important purchases of theatrical film this week. They are:

- CBS' WCBS-TV, New York, and WCAU-TV, which each purchased a group of 13 Columbia feature films, including seven post-1955's, from Screen Gems.
- WABC-TV, New York, which picked up a group of 135 animated cartoons including several Oscar winners from MGM-TV.

Incidentally, MGM-TV reports that it has made about 25 station sales of the cartoon package, worth approximately \$1 million.

CNP has six or eight shows on the drawing boards for new production.

Three have already found buyers: Lawless Years, renewed for a second year on NBC TV by Alberto Culver; Blue Angels, sold in a major regional to Conoco, and R.C.M.P., also already in syndication.

Two of the shows are for children: Henry and His Claymates, and The Funny Manns.

The others are the Jim Backus Show, a newspaper comedy, and two untitled shows, a western with a documentary twist and a police adventure series.

NTA sold to 50 stations Assignment: Underwater, its new adventure series.

Like Third Man, which NTA sold only after all 39 episodes were completed, Assignment: Underwater has completed production on 29 episodes.

## COMMERCIALS

Benton & Bowles has discovered that the best way of perfecting a commercials testing technique may still be the trial and error method.

The pragmatic approach of advertising research director Arthur H. Wilkins led to a new measuring system, BPV (brand preference value).

The problem was to steer clear of the two extremes of testing: the forced attention of theatre screenings and the statistical vagaries of uncontrolled telephone checks.

Here's how B&B worked out the problem, step by step.

First they phoned women at random on coffee preferences and asked about the shows (and hence commercials) they'd been watching, but the correlation was still vague.

Then they recruited 900 viewers for two afternoon programs containing Pledge commercials, using a third group as a control.

When this improvement still lacked sensitivity, they added a before-and-after feature in testing Pepto-Bismal spots. A recall study, also tried, was later dropped.

Finally, B&B recruited Hooper to make 2500 before-and-after interviews in 30 three-channel cities, and made these observations:

- One commercial for a phonograph was good (BPV 18) and another for a detergent was fair (BPV 9.5).
- Two other commercials were poor, a tv set (BPV 2) and a cigarette (BPV zero).

Very healthy is B&B's skepticism on the BPV method; says Wilkins, "We will not know until we use it many times more precisely what its limitations are."

International Video Tape Recording and Production, Inc. of Beverly Hills will take delivery of \$350,000 worth of Ampex equipment shortly.

Besides two Ampex recorders, four Marconi cameras, and switching effects equipment, the order includes Inter-Sync units and a mobile vehicle.

Furthermore, International will have a 40 ft. amphibious cruiser for off-shore tape work, and by the end of the year expects to have its second company, Electronic Video Tape System, in operation as a copying and editing organization with two mobile units housing a total of five Videotape recorders and their accessories.

# SPONSOR HEARS

27 JUNE 1960  
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PUBLICATIONS INC.

There's much restlessness in an account way among the three kingpins in the cigar field: General Cigar (Y&R), Bayuk (Feigenbaum & Werner) and Consolidated Cigar (EWR&R).

The cause: sales are at an all-time high (5% ahead of the previous year), but cigars are making no progress as to share of the whole tobacco business.

Because of the quest for a new sales approach two of the top three cigar companies are said to be susceptible to agency persuasion.

It now turns out that the barter deal which put the Hartford Fire Insurance Co. on 1,300 radio stations (see 11 June SPONSOR-SCOPE) was recommended, negotiated and contracted for by McCann-Marschalk.

In fact, the barter gimmick had been used by a McCann-Erickson account, National Biscuit Co.

The pay-tv experiment in Toronto has come under close scrutiny of American admen. Several of the major agencies on this side are having people out of their tv department fly up periodically for observation and appraisal of the test.

Like all competitive research you pays your money and takes your choice.

Example: Nielsen says the average home can watch 5.7 stations, whereas ARB sets the average at four stations.

Of course, what they call "able to watch" leaves room for definition.

One of the big drug and food advertisers—known for its knack for sharp media buying—will likely pull one of its divisions out of an old-line agency because of a difference over buying tactics.

The account favors exacting concessions and deals particularly when it comes to new network shows, but the agency is inclined toward playing the sure thing rather than hunting for bargains.

The shifting sands and hats in this business can pose some odd luncheon combinations.

Witness this one at the Harvard Club in New York last week: Leonard Goldenson and Ollie Treyz with Jack Van Volkenburg (ex-CBS) and Tom McAvity (ex-NBC), now among the top network buying spirits at McCann-Erickson.

The tv networks might find food for thought in this comment by a salient agency media director on the various plans being initiated re daytime:

"Instead of offering all kinds of fancy discounts and bonuses, the networks might do much better to readjust the rates."

An account away up in the millions which not so long ago changed agencies is up to its old routine in the new shop: nepotism.

Plenty relatives of the account's upper echelon have been put on the new agency's payroll. Apparently client people want to keep them out of their own hair.

By Any Yardstick

# THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

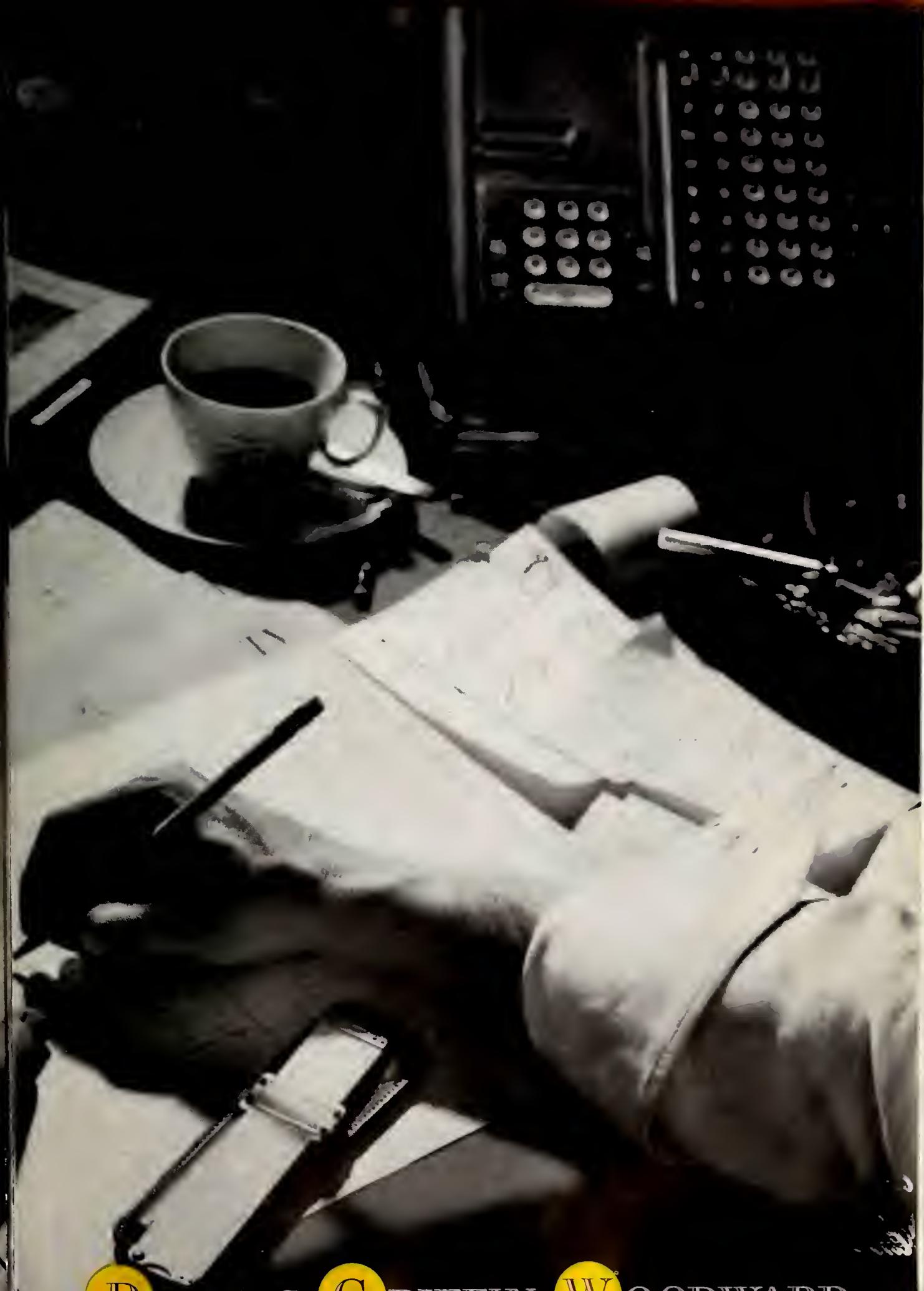
# WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,  
or C. P. Persons, Jr., General Manager



To tell you  
more about **SPOT**  
and the Stations  
and Markets we represent



PETERS, GRIFFIN, WOODWARD, INC.

*...and these are the fine Television Stations  
and Markets we represent:*

**EAST, SOUTHEAST**

		CHANNEL	PRIMARY
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WTTG	Washington	5	IND
WCSC-TV	Charleston, S. C.	5	CBS
WCHS-TV	Charleston—Huntington, Ashland	8	ABC
WIS-TV	Columbia, S. C.	10	NBC
WLOS-TV	Greenville, Asheville, Spartanburg	13	ABC
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WSFA-TV	Montgomery	12	NBC-ABC
WSIX-TV	Nashville	8	ABC
WDBJ-TV	Roanoke	7	CBS

**MIDWEST, SOUTHWEST**

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport—Rock Island	6	NBC
WDSM-TV	Duluth—Superior	6	NBC-ABC
WDAY-TV	Fargo	6	NBC-ABC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wisc.	3	CBS
WCCO-TV	Minneapolis—St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS
KPLR-TV	St. Louis	11	IND
KARD-TV	Wichita	3	NBC
KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth—Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

**MOUNTAIN AND WEST**

KBAK-TV	Bakersfield	29	CBS
KBOI-TV	Boise	2	CBS
KBTW	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU-KHBC-TV	Hawaii		
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle—Tacoma	7	CBS

for Section Representatives Since 1932

ATTERS, GRIFFIN, WOODWARD, INC.

NEW YORK  
ATLANTA

CHICAGO  
DALLAS

DETROIT  
FT. WORTH

HOLLYWOOD  
SAN FRANCISCO

BOSTON  
ST. LOUIS

**U.S. STEEL**

(Continued from page 47)

viduals from all income brackets, ranging over-all slightly higher than average. Perhaps one reason that the show has retained its sizeable audience over the years is that Steel almost never runs a repeat.

The *Steel Hour* has a flexible format in terms of the nature of the material available for presentation. This flexibility permits the show to ride the crest of trends. The play format also permits Steel to hire big-name stars, without being at the performer's mercy, as occasionally happens in a star series. Sooner or later, the company estimates, 70% of all tv homes tune in the show. Significantly, in a study prepared by Trendex late in 1958, 71.3% of the people interviewed identified the United States Steel Corp. as the program sponsor.

In general the two-and-a-half minute p.r. commercial is scheduled during the first act break, followed by a two-and-a-half minute sales message between acts two and three, and a final one-minute sales message at the end of the show. Steel strategists say that there is no particular reason for placing the sales message after the p.r. story, however it may be pointed out that the climax of a three-act play usually occurs at the end of the second act, and is apt to be a time of heightened viewer attention.

The chief job of the p.r. commercials is to educate. The company discovered that people who were hostile to U. S. Steel were usually misinformed about the corporation and its functions. The commercials deal mainly with a justification of Steel's size ("it takes a big company to do a big job"), explain the company's place in the United States economic system, talk about research and productive efficiency, and showcase the organization in its community and employee relations. Animation, the light touch, and news immediacy have been most effective solutions.

The objective of the sales commercials is to build an acceptance and preference for products made of steel (see chart p. 47). This includes housewares, soft drinks in cans, major appliances, building products, steel football stadiums, etc. These sales messages perform dual functions—selling the consumer on steel, and acting as merchandising tools for Steel's customers.



# take five

## THE MOST FOR YOUR MONEY IN EASTERN MICHIGAN

### MARCH ARB CONFIRMS WNEM-TV'S DOMINANCE IN BAY CITY-SAGINAW-FLINT AREA

**WNEM-TV is 1st in Eastern Michigan  
in Homes Reached**

\*ARB Avg.  
Homes Reached

<b>WNEM-TV</b>	.....	<b>59,400</b>
<b>Flint Station A</b>	.....	<b>43,000</b>
<b>Lansing Station A</b>	.....	<b>29,500</b>
<b>Lansing Station B</b>	.....	<b>15,800</b>
<b>Saginaw Station A</b>	.....	<b>9,800</b>

Now! It's Official! 1960 Census figures, just released, firmly establishes the city of Flint as Michigan's second City with a population of 194,940. All surveys prove WNEM-TV is number one in Flint!

### In the SAGINAW

#### BAY CITY

**Metro Area, WNEM-TV nearly doubles the  
audience of its closest competition . . .**

#### \*ARB SHARE OF AUDIENCE

(March, 1960)  
9:00 am-12 Mid.  
Sun.-Sat.

#### WNEM-TV

**52.1**

Flint Station A

**30.6**

Saginaw Station A

**11.9**

#### SEE THE MARCH ARB FOR WNEM-TV'S DOMINANCE IN:

- Late Night News
- Syndicated Programming
- Quarter-Hour Leadership

# WNEM-TV

serving

FLINT • SAGINAW • BAY CITY



represented by  
Bally-Milner  
The Original Shows Represented



## AGENCIES

# NEWS & IDEA WRAP-UP



**TAKING FORTY**, this tuckered-out toddler still manages to give the WTAR (Norfolk) message via upright balloon. The occasion: No-folks' foreign car show which was attended by several of the station's personalities.

**LIBERTY BELL AWARD** for outstanding public service programming, is presented to Westinghouse Broadcasting pres. Don McGannon (r), by Bob Pryor, v.p. WCAU-TV, Philadelphia, for Tv-Radio Advertising Club



**JUMPIN' D.J.** Carl Reese, popular mid-morning host on WERE, takes time out at Cleveland's 'Bounce-A-Bit' playground to demonstrate his skill on the trampoline with playground's supervisor Beverly Junker



A delegation from the Fitzgerald Agency, New Orleans, spent last week in New York listening to invited pitches from the three tv networks.

The account in contest: Wesson Oil, probably worth about \$1.5 million in network billings. Last year it spent around this in spot tv.

It may be a sign that the new controller of Wesson, Hunt Foods, is also coming back to the medium.

**Agency appointments:** Shell Oil Co., billing \$15 million, from JWT, to Ogilvy, Benson & Mather . . . The Remington Rand division of Sperry Rand Corp., for the Portable Typewriter division, to Compton . . . Mead Johnson & Co., (consumer advertising) for its new weight control product, Metrecal, to Kenyon & Eckhardt . . . Chrysler Corp.'s International advertising, billing an estimated \$7-10 million, to BBDO and Y&R. (For details see Newsmaker of the Week, page 8) . . . The John E.



**TREASURE HUNT**, annual Crown Stations contest and party, drew over 250 advertising and agencemen in Hollywood this year. Above: Al Flor, EWWR, first-prize car winner. Other prizes were tv color sets

Pearson Co., station representatives, to Allston, Smith & Somple, Greenwich, Conn.

**Merger consummated:** Stockholders of Anderson & Cairns and James Thomas Chirurg Co. last week formally approved a merger. Effective 1 July, the merged agency, Chirurg & Cairns, will have combined billings of approximately \$11 million.

New officers: John Cairns, chairman of the board; James Chirurg, vice chairman; Wallace Shepardson, president; Thomas Vohs, executive v.p. and manager of the New York office; Gilbert French, treasurer; and Ruth Gaeta, treasurer.

**Leaving:** The Standard Oil Company (New Jersey) institutional, is terminating its relationship with Ogilvy, Benson & Mather. The agency this week was awarded the Shell Oil account (see above).

**Admen on the move:** Kensinger Jones, to senior v.p. and creative director of Campbell-Ewald . . . Al-

bert Remington, named assistant to the president of D. P. Brother & Co. . . . Ben Migdow, to executive v.p. and secretary of M. M. Fisher Associates, Chicago . . . Francis Sammons, to v.p. and director of publicity and public relations, and Thomas Hanlon and Albert Reibling, to assistant v.p.'s at Ted Bates & Co. . . . Joel Martin, to marketing v.p. of Edward H. Weiss & Co., Chicago . . . Jerome Cowen, to v.p. and account supervisor at K&E . . . Paul Kenny is no longer at K&E. He had been v.p. and associate media director there.

## ADVERTISERS

Brown & Williamson today kicks off a hefty ad campaign — the bulk of it in tv — for its new tobacco-filter brand, Kentucky King (Ted Bates).

The revolutionary filter will use four network tv shows—*The Texan*, *Wanted—Dead or Alive*, *Colt .45* and *Wednesday Night Fights*—and spot tv in 56 markets.

## Campaigns:

• **Scott Paper Co.** (Ketchum, MacLeod & Grove) is maintaining a heavy tv schedule for the summer months. Their schedule includes alternate week sponsorship on *Father Knows Best*, in the evening, and *December Bride*, *House Party*, *The Verdict Is Yours*, and *Secret Storm* (daytime), all CBS TV. Plans are for one-minute crossplug commercials on non-sponsored weeks. (See SPONSOR-SCOPE for Scott pre-Fourth blitz.)

• **Clay Franklin**, manufacturers of Caltrol, a diet preparation, is mapping out a \$200,000 national campaign to introduce their product. Kushins, Anderson & Takaro, N. Y., the agency assigned to radio and tv, scheduled test runs in these markets: Atlanta, Birmingham, Columbus, Milwaukee, New Orleans, San Diego, Pittsburgh, Youngstown, Erie, Syracuse, Salt Lake City, Rochester, and San Francisco.

**Thisa 'n' data:** B. C. Remedy celebrating its 50th anniversary . . .

**TALENT SEARCH** is on for third annual Grand Ole Opry contest, offering first prize winner recording contract and chance to appear on program. Listening to entry tapes (l-r): show's writer-producer Cliff Thomas; WSM (Nashville) prog. mgr. Ott Devine, gen. mgr. Bob Cooper



**OLDEST WITH RADIO** is this 1926 Model 'T' Ford owned by Robert Beatty, Jr. (c), Richmond station WRVA found in its recent contest. Helping lucky winner to celebrate are station's Lee Wicker (l), Sue Patterson

# WFBM-TV more than doubles your Indianapolis potential

For every 10 "food dollars" spent in the Indianapolis Trading Area . . . there are \$13 spent in its Satellite Markets. WFBM-TV dominates Mid-Indiana in total coverage and market penetration—Nielsen No. 3.



Represented  
Nationally  
by the  
KATZ Agency

only basic NBC coverage of America's  
13th TV Market—760,000 TV homes.

INDIANAPOLIS—Major retail area for 18  
richer-than-average counties. 1,000,000 population—350,600  
families with 90% television ownership!

11 SATELLITES—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

**FTC note:** Standard Brands' Blue Bonnet oleomargarine, and agency Bates, will abide by the Commission's order to stop using misleading pictorial demonstrations and its "Flavor Gems" descriptions in the margarine's tv commercials.

**Strictly personnel:** At B. T. Babbitt; Michael P. Frawley to president, Alfred I. Schimpf to chairman, and John W. Sugden to executive vice president . . . Howard Medi- ci Jr. joins the Rival Packing Co. as merchandising and sales promotion manager.

## Mark the calendar:

27 June-1 July: First Advertising Agency Group conference, Tropicana Inn, Dallas.

29 June-1 July: Virginia Association of Broadcasters annual meeting, Cavalier Hotel, Virginia Beach.

19-20 July: Idaho Broadcasters Association convention, Sandpoint, Ida.

20-24 July: American Federation of Tv & Radio Artists convention, Shoreham Hotel, Washington, D. C.

24 July-5 August: AFA second management seminar in advertising and marketing, Harvard Business School, Boston.

## They were elected officers of:

**Kansas Association of Broadcasters:** president, Thad Sandstrom, WIBW, Topeka; v.p., Fred Conger, KWBW, Hutchinson; secretary-treasurer, Max Falkenstien, WREN, Topeka.

**American Women in Radio & Tv, New York City:** president, Mary Walker, Taylor-Walker Associates; 1st v.p., Aileen Paul, free lance tv food consultant; 2nd v.p., Jean Richter, Radio Liberty; corresponding secretary, Cappy Petrasch, NBC; recording secretary, Sandra Pizer, CBS; and treasurer, Alice Cook, WPIX.

**Hollywood Ad Club:** president, Stanley Spero, KMPC; other officers are George Allen, Guild Bascom & Bonfigli, and Robert Light, Southern California Broadcasters Association.

**AWRT, Kansas City:** president, Florence Cybel, Potts-Woodbury; treasurer, Shirley Smith, WDAB; v.p., June Mitchell, Tv Guide; secretary, Beverly Gibson, Fennell & Gibson Associates.

**Broadcasting Executives Club of New England:** president, Richard Keating, the Bolling Co.; 2nd v.p., Thomas Gorman, WEEL; secretary, Alice Liddell, K&E; 1st v.p., Franklin Browning Jr., Badger, Browning & Parcher; and treasurer, Myron Eastwood Jr., Hoag & Provandie.

**South Dakota Broadcasters Association:** president, Bill Johnson, KYNT, Yankton; v.p., Helen Duhamel, KOTA, Rapid City; to the board of directors, Fred Walgren, KOBH, Hot Springs.

**FM Broadcasters Association**



## News from the NAB this week included:

• Approval by the Radio board of directors for "sweeping" changes in the industry's radio code organization.

• An outline by Clair McColough of a series of new projects by the TIO to develop better public understanding of tv's contributions to American life. These include monthly bulletins distributed to educational, religious and civic organizations describing the public service program scheduled for telecast; a book published based on local public service programs of 200 tv stations; and a series of lectures open to New York teachers on tv today.

• A report by Tv Code Review Board chairman E. K. Hartenbower on how the tv industry, through direct dealings with Hollywood and New York program producers and through monitoring programs on the air, is meeting the "problem of sex and violence in programming."

**of Southern California:** president, Benson Curtis, KRHM-FM; v.p., Arthur Crawford, KCBH-FM; secretary, Bj Hamrick, Western FM Broadcasting; and treasurer, Jean Carpenter, KHOF-FM.

**Southern California Broadcasters Association:** chairman, Calvin Smith, KFAC; vice-chairman, Charles Hamilton, KFI; secretary, Herb Comstock, KAVL; and treasurer, Ernest Spencer, KWIZ.

**Western States Advertising Agencies Association:** president, Carl Falkenhainer, of the agency bearing his name; 1st v.p., Bill Boylhart, Boylhart, Lovett & Dean; 2nd v.p., Earl Culp, of the agency bearing his name; and secretary-treasurer, Don Jenner, of the agency bearing his name.

**Florida Association of Broadcasters:** president, Lee Ruwitch, WTVJ, Miami; v.p. for radio, Joseph Field, WIRK, West Palm Beach; and v.p. for tv, Fred Shawn, WSUN-TV, St. Petersburg.

**They were also elected:** Thomas Bostic, Cascade Broadcasting, elected chairman and Merrill Lindsay, Illinois Broadcasting, vice chairman of NAB's Radio Board of Directors . . . Joseph Baudino, WBC, and Robert Richards, Richards Associates, to board chairman and president, respectively, of the Broadcasters Club of Washington . . . W. W. Warren, KOMO, Seattle, to board chairman of the Washington State Association of Broadcasters . . . Ken Hastie, WMT, Cedar Rapids, to president of the Iowa Broadcasters Association . . . L. Berkley Davis, G.E., to president of the Electronic Industries Association . . . Vincent Wasilewski and Howard Bell, to v.p.'s of the NAB.

**Deceased:** Frieda B. Hennock, former FCC commissioner.

## FILM

Video tape has taken a place shoulder-to-shoulder with film as a broadcast recording medium for history in the making.

The famous tv tape recording of the Moscow debate between Soviet Premier Khrushchev and Vice President Nixon has been presented in its original to the Library of Congress by the Ampex Corporation.

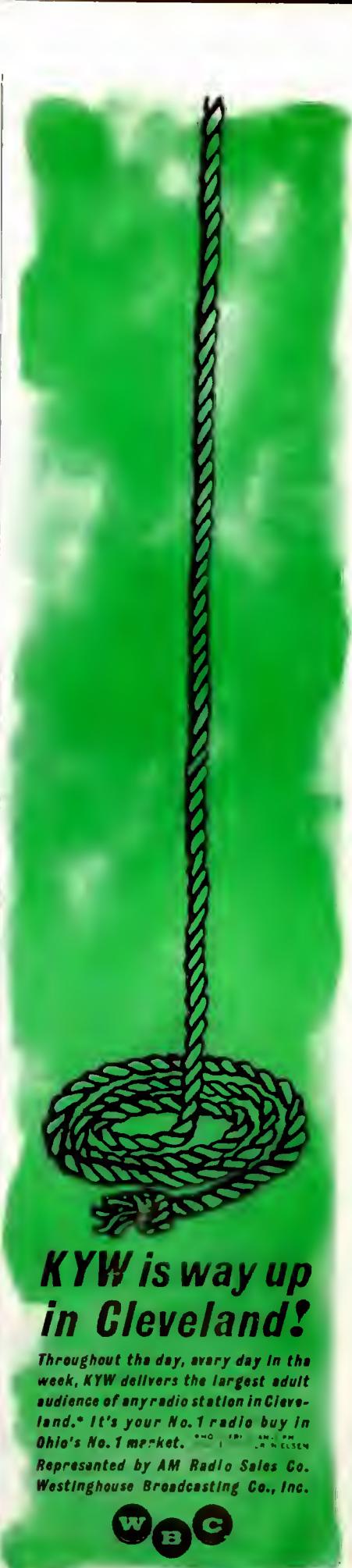
Last July the tape was seen in this country on all networks within 36 hours of the actual event.

**Sales:** NTA's *Assignment: Underwater* to stations in Los Angeles, Minneapolis, Schenectady, Tampa, San Diego, Jacksonville, Chicago, Salt Lake City, Albuquerque, Colorado Springs, Phoenix, Honolulu, El Paso, Miami, Columbus (Ohio), New Orleans, Indianapolis, Portland (Ore.), Seattle, and Spokane . . .

**Drewrys Beer** expands regional buy of Screen Gems *Manhunt* to 16 markets, including Chicago, Detroit, Toledo, Indianapolis, Fort Wayne, South Bend, Terre Haute, Cadillac, Cedar Rapids, and Kalamazoo . . . CBS Films' *Robert Herridge Theater* sold to KCOP, Los Angeles.

**International sales:** ABC Films has sold *Wyatt Earp*, *The Rebel*, *People's Choice*, and *Real McCoys* to Procter & Gamble Ltd. for selective market programming in Canada.

**More sales:** Ziv-UA's advertisers sharing alternate weeks of *Lock-Up*'s second year with American Tobacco include Ragu Packing on WHEC-TV, Rochester; E. W. Edwards and Sons, WSYR-TV, Syracuse, and Child's Big Chain Stores (Bozell & Jacobs) on KLTV, Tyler, Texas; other advertisers include Morris Plan Savings Association (Wyatt) on WISH-TV, Minneapolis; Economy Food Center, WTVW, Evansville; Holland Dairy, KTTS-TV, Springfield, Mo., and Superior Dairy (Brooks Advertising), KTBC-TV, Austin. Stations buying *Lock-Up* also include KFYR-TV, Bismarck; KMOT, Minot; KUMV-TV, Williston; KDIX-TV, Dickinson; WTWT, Tampa; KERO-TV, Bakersfield; KCSJ-TV, Colorado Springs-Pueblo, and KTVB, Boise-Nampa; stations which have alternate weeks open in American Tobacco markets include WTOL-TV, Toledo; KOB-TV, Albuquerque; WTOC-TV, Savannah; WBAL-TV, Baltimore; WRGB, Albany-Schenectady; WHDH-TV, Boston; KYW-TV, Cleveland; WWJ-TV, Detroit; KFSA-TV, Ft. Worth; WICS-TV, Champaign; WXEX-TV, Richmond; KOTV, Tulsa; WTVC, Chattanooga; KTVT, Sioux City; WILX-TV, Lansing-Jackson; WICU-TV, Erie; WSFA-TV, Montgomery, and KPLC-TV, Lake Charles.



## KYW is way up in Cleveland!

Throughout the day, every day in the week, KYW delivers the largest adult audience of any radio station in Cleveland.\* It's your No. 1 radio buy in Ohio's No. 1 market. KYW 101.1 AM ELSEN  
Represented by AM Radio Sales Co.  
Westinghouse Broadcasting Co., Inc.



**Promotions:** A National Education Association award to Donna Reed . . . Miss Klanging Kitty gave cash prizes to AAP 8mm home movie salesmen in a recent contest.

**Commercials:** John D. Held has joined Dancer-Fitzgerald-Sample as a tv commercial producer in New York . . . Joe Ryan to the engineering staff of Music Makers . . . Fred Raphael elected v.p. of client services and Robert C. Winkler elected post production and related serv-

ices v.p., both at Filmways . . . Wardell Gaynor, staff cameraman of Robert Lawrence Animation, has been elected president of Screen Cartoonist Guild, Local 841 . . . Sandy Semel joins Dancer-Fitzgerald-Sample as tv commercials producer in New York.

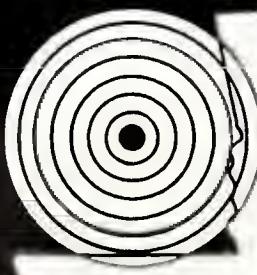
**Strictly personnel:** Arthur L. Manheimier appointed midwest manager of Trans-Lux TV . . . Mel Epstein will be MGM-TV's associate producer for The Islanders . . . Lloyd

Krause appointed eastern sales manager of UAA . . . Motion Picture Export Association of America re-elected all incumbent officers and also elected William H. Fineshriber, Jr., a v.p. . . . Trim Telefilm Service Corp. of 619 West 54th Street, New York, announces these elections and appointments: Arthur Cofod, president; Denny De Sio, operations v.p.; Mary Johnson, operations manager, and Raymond Crowe, treasurer-traffic manager.

## from a proud past comes a... **FUTURE UNLIMITED!**



Everywhere you look in Montgomery you see progress. This new million dollar library-museum, which opened in September, 1959, is another fine example of this area's vast growth. Expansion means opportunity . . . an opportunity to expand your sales in a million market. And WSFA-TV covers the area like no one else can.



# WSFA-TV

NBC / ABC MONTGOMERY - CHANNEL 12



Represented by Peters, Griffin, Woodward, Inc.

The Broadcasting Co. of the South  
WIS-TV Columbia, South Carolina

## NETWORKS

In a review of how the network has been doing audience-wise vs. the competition this October-April, CBS TV research says it's had the highest average of homes reached per minute.

NETWORK	HOMES	CBS EDGE
CBS TV	9,227,000	
NBC TV	7,945,000	+16
ABC TV	7,845,000	+18

It also notes that it led the trio in terms of hours of viewing, with a gain of 2% for itself over October-April of the previous season, with NBC showing an increase of 4% and ABC, 2.6%.

CBS reports it got the highest average audience rating four nights of the week, NBC had two and ABC TV, one.

**Network tv sales and renewals:** Allstate Insurance Co. (Burnett) joins Glenbrook Labs and American Tobacco in sponsoring *The Thriller*, new mystery series to bow on NBC TV Tuesdays, 9-10 p.m. during the 1960-61 season . . . Gillette Safety Razor will sponsor NBC Radio & TV's two All-Star Baseball games 11 and 13 July . . . Williamson-Dickie Mfg. Co. (FSR) will co-sponsor the PGA Tournament 23-24 July via CBS TV . . . General Mills (Knox Reeves) and Sandura Co. (Hicks & Greist) to participate in CBS TV's 1960 Summer Olympic Games in Rome, 26 August-12 September . . . Carter (SSCB) and Liggett & Myers (DFS), to co-sponsor the annual Pro Bowl game in Los Angeles 15 January 1961 via NBC TV . . . Chemway Corp., for its Lady Esther products (Cohen & Aleshire) to participate in three ABC TV daytime shows beginning this week.

**Network radio sales:** NBC Radio lists 17 new advertisers, spending \$1.5 million, as signing to buy time on the network within the past 17 days.

**NBC TV reports nearly \$20 million of daytime activity for May. The figure represents the total of new business and renewals.**

The breakdown: \$7.2 million to new or additional business for 507 quarter hours, and the remainder, representing 980 quarter hours, for renewals.

Among the winners, this week, of the Emmy Awards bestowed by the National Academy of Tv Arts & Sciences were:

**Ingrid Bergman**, most outstanding actress in *The Turn of the Screw*, NBC TV; **Sir Laurence Olivier**, best actor for *The Moon and Sixpence*, NBC TV.

**Rod Serling**, for his writing of *The Twilight Zone* series on CBS TV; **Art Carney**, for best humorous performance on *V.I.P.*, NBC TV; **Leonard Bernstein and the New York Philharmonic**, on CBS TV, for music; **Harry Belafonte** as outstanding musical performer for *Tonight With Belafonte*, CBS TV.

*The Huntley-Brinkley Report*, on NBC TV, for news; *The Fabulous Fifties*, CBS TV, for best variety program; *Playhouse 90*, CBS TV, for outstanding drama; *Twentieth Century*, CBS TV, for public affairs and education.

Best actor in a series, **Robert Stack**, *The Untouchables*, ABC TV; best actress in a series, **Jane Wyatt**, *Father Knows Best*, CBS TV.

A special Trustees' award went to CBS president **Frank Stanton** for his contribution to tv as "an arm of the free press."

**New network affiliates at ABC TV:** KBMB-TV, Bismarck, N. D.; WTVM, Columbus, Ga.; KVIP-TV, Redding-Chico and KVIQ-TV, Eureka, Cal.; and WJPB-TV, Fairmont, W. Va.

## RADIO STATIONS

**Esquire, Inc.'s radio and tv division this week acquired its first station—the nucleus of a proposed group.**

The first station: WQXI, Atlanta.

The price paid the Roundsville group: \$1.85 million.

Barry Sherman is the managing director for Esquire in the operation of its broadcast properties.

### Ideas at work:

**• A contest to end all contests:** KRAK, Stockton-Sacramento, is asking listeners to write in, in 114 words (station's frequency is 1140 kc) or less their reasons for hating contests. Grand prize for this "I Hate Contests" contest is \$1 million in authen-

tic reproductions of Confederate money.

**• Endurance drive:** D.J. Russ White, of KIMA, Yakima, Wash., has just finished the last leg of his 40-day tour of the Northwest to publicize the Yakima Diamond Jubilee. The idea: White was sealed into his touring station wagon, and, during this 40-day period, doing all his sleeping and eating in the car. In each city, the speaker-equipped auto invited passers-by to attend the 75th anniversary celebration in Yakima.

# Idaho Grows More Potatoes, But— WWTV AREA CONSUMER-INCOME TOPS IDAHO'S BY 9%!



NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

### The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO

WKZO RADIO — KALAMAZOO-BATTLE CREEK

WJEF RADIO — GRAND RAPIDS

WJEF-FM — GRAND RAPIDS-KALAMAZOO

WWTV — CADILLAC, MICHIGAN

KOLN-TV — LINCOLN, NEBRASKA

True! People in Cadillac and Northern Lower Michigan—the WWTV, Cadillac coverage area—earn 9% more income than the entire population of Idaho.\*

So you see there's lots, lots more to Michigan than the Detroit, Kalamazoo and Grand Rapids markets—and WWTV covers all the rest worth having! WWTV has NCS No. 3 circulation, both daytime and nighttime, in 36 Northern Lower Michigan counties. NSI (November, 1959) for Cadillac-Traverse City shows that WWTV delivers more homes than Station "B" in 344 of 352 competitive quarter hours surveyed, Sunday through Saturday.

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. If you want it all, give us a call!

\*Annual Consumer Spendable Income (CSI) in WWTV area is \$971 million, and \$937 million in Idaho.



# WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER

CBS and ABC in CADILLAC

Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

WITHIN A STONE'S THROW  
OF COMMUNICATIONS ROW!

One of New York's  
most desirable locations

## MADISON AVENUE AT 52nd STREET



A Bigger and Better

## Berkshire HOTEL

Just steps from anywhere...  
now with 500 individually decorated rooms and suites — and completely air conditioned.



The magnificent new

## BARBERRY

17 E. 52 St.

Your rendezvous for dining deliberately and well... open every day of the week for luncheon, cocktails, dinner, supper.

PLAZA 3-5800 • TWX: NY 1-138



• **A sharp solution:** WQAM, Miami, has come to the aid of the men who reportedly have run into a razor-blade shortage in Cuba. Station is airing, in Spanish and English, an offer to send blades to anyone who needs them if he'll send in his name and Cuban address.

Thisa 'n' data: Just-released Electric League of Los Angeles figures show radio set sales of **37,541** for the month of April—up 34% over the same month last year . . . **Sports note:** KOOL, Phoenix, awarded exclusive broadcasting rights for the 1960 Arizona State University football games . . . **Construction note:** KTBC-AM-TV, Austin, now building a new five-story studio and offices at Tenth and Brazos . . . **Debut:** WJRL, Rockford, Ill., began broadcasting last week.

**Kudos:** To WABC, New York, d.j. **Al Lohman, Jr.**, a PAL citation for his help in curbing juvenile delinquency . . . Ohio State University Alumni Association's Citizenship Award to **Robert T. Mason** of WMRN, Marion, Ohio . . . **Patti Searight**, WTOP, Washington, received a certificate of appreciation from the Red Cross . . . KFAB, Omaha, took top honors in three out of four categories in the Omaha Radio-Tv Council Gold Frame Awards . . . **Robert R. Mackey**, WALT, Tampa, recipient of Fifth Annual Media Award of the Florida Bar . . . Associated Broadcast Executives of Texas "Betty Award" to **Harold Hough**, WBAP, Fort Worth . . . WBET, Brockton, Mass., awarded the certificate of honor by the Freedoms Foundation . . . WKY, Oklahoma City, winner of the Oklahoma Associated Press Broadcasting Association's news citation for 1959.

**Station staffers:** Ed Paul and Harry Dennis, named v.p.'s of Cleveland Broadcasting, Inc. (WERE, Cleveland; WLEC, Sandusky; and WERC, Erie, Pa.) . . . Al Laval, to general manager of KXEL, Waterloo, Iowa . . . Ira Laufer, general sales manager of KEZY, Anaheim, Cal., has acquired ownership status through the purchase of stock in the corporation . . . William Humphreys, to national sales manager of WTCN, Minneapolis-St. Paul.

## REPRESENTATIVES

Katz took exception to the "implications" in 20 June WRAP-UP item relating to various rep firms' debating the question of whether to open an office in Minneapolis.

Katz points out that Minneapolis as a source of spot tv business is important since it provides 6% of national advertising revenue.

Also, notes Katz, the item overlooked the fact that Branham has an office in Minneapolis and H-R is opening one next week.

The points apparently missed by the item: (1) a branch office serves the convenience of the agencies in that city, (2) a rep is in the right place when a piece of business breaks and (3) the stations feel secure in knowing there's somebody there covering them in such an event.

**Thomas A. Taylor (PGW)** is the new president of the Chicago SRA.

Other electees: Charles Compton (Meeker), v.p.; Jerry Flynn (AM Radio Sales), treasurer; and Sy Thomas (Radio-Tv Reps), secretary.

Program arrangements: Rex Lathen (H-R) and Thomas Harrison (Blair).

**Devney, Inc. and Richard O'Connell, Inc.** this week merge to form Devney-O'Connell, Inc.

Edward J. Deveney is president of the new rep firm, and Richard O'Connell, executive v.p. (For details, see Radio/TV Newsmakers, page 80.)

**Station promotion managers,** relatively new in their posts, had the opportunity to observe how a rep firm operates.

Edward Petry & Co. sponsored this two-day clinic in New York for the purpose of introducing the tv station executives to the promotion, research, publicity, and marketing problems on the national level.

A five-market survey for PGW by Trendex, points up that the consuming public shows a preference for regional brands of gasoline.

These findings, a part of PGW spot tv presentation (see WRAP-UP 20

# Interview: Bert Schaeuer

Executive Vice President, Stockton-West-Burkhart Advertising Agency, Cincinnati,  
tells why he selects the WLW-TV and Radio Stations for Hudepohl Beer.



"You can always look to the Crosley Stations for the latest accomplishment of true significance to the broadcasting industry."

"This summer the WLW-TV Stations are televising night baseball in COLOR for the first time in TV history. Undoubtedly color adds tremendously to the appeal of the game ... and to the effectiveness of our commercials."



"This COLORCASTING of outdoor night remotes under normal lighting conditions is of real value to TV advertisers and gives added weight to the already heavy list of other WLW-TV's advantages."

"The Hudepohl Brewing Company is happy to receive this extra programming and commercial advantage as one of the WLW-TV sponsors of these Cincinnati Reds games."



Call your WLW Stations' Representative ... you'll be glad you did! The dynamic WLW Stations ...

**WLW-D**  
Television  
Dayton

**WLW-C**  
Television  
Columbus

**WLW-T**  
Television  
Cincinnati

**WLW-A**  
Television  
Atlanta

**WLW-I**  
Television  
Indianapolis



Crosley Broadcasting Corporation, a service of **Arco**

June show that national gasoline brands came out well, but consistently lagged behind the leading regional products.

**Rep appointments:** KYME, Boise, to Grant Webb & Co. . . . WGIV, Charlotte, to Bernard Howard & Co.

**New company:** George Eckles has purchased the Harry Wheeler Co. and will operate the firm, which will bear his name, from 80 Boylston Street, Boston.

**Rep appointments** — personnel: Richard Stahlberger, to radio sales specialist at CBS Radio Spot Sales, N. Y. . . . Richard W. Epp, to tv sales staff of The Katz Agency, St. Louis . . . To account executives: Harry D. Jacobs, Jr., at AM Radio Sales, Chicago; Richard Kimball at Blair Tv Associates, Chicago . . . Irvin E. Dierdorff, to Eckles & Co., Boston.

## TV STATIONS

KOB-TV-AM, Albuquerque, is circulating via a mimeoed broad-

side, a plaint which has plagued many a station throughout the country.

The gripe: national advertisers without reason or logic concentrate their spot money at distribution points instead of spreading among the markets where the distributor's product is actually retailed.

This situation, points out the broadside, is quite common in the case of supermarket chains. The manufacturer channels an undue share of the area's media budget into the city from whence the chain fans out its shipments, overlooking markets where an overwhelming portion of these goods are consumed.

### Ideas at work:

- **For the kids:** KTVI, St. Louis, and Ozark Air Lines hosted more than 10,000 mothers and children at the city's airport. The promotion, "Romper Room Day at the Airport," included the inspection of the airline's new turbo jet, a chance to meet a real test pilot, and the star of the children's program, Miss Joan.

- **Vivent les sponsors:** That was one of the toasts offered at the an-

nual KDKA-TV, Pittsburgh, ad agency party last week. The French theme, in keeping with the decor of LeMont, the city's newest night spot, kept the more than 400 guests in wine, perfume, and listening range of a chanteuse.

**Thisa 'n' data:** WNAC-TV, Boston, is distributing barbecue mitts to the trade to publicize its "hot" station . . . WSIX-TV, Nashville, last week purchased a 1000-C Ampex Videotape machine . . . Under construction: WFAA-AM-FM-TV, Dallas, now building new studios and mobile unit at Young and Houston Streets . . . WRDW-TV, Augusta, Ga., this week joined the Friendly Group.

**Business notes:** KOA-TV, Denver, has sold one-third sponsorship of NTA's *Play of the Week* series to Continental Oil (B&B) . . . Other Corinthian stations Convention coverage sales (see 13 June WRAP-UP, page 79) include Fall City Brewery on WISH-TV, Indianapolis; Peter Eckrich & Sons, WANE-TV, Ft. Wayne; and Conoco (half) on KOTV, Tulsa.

## CBC APPOINTMENTS



J. R. Malloy



W. Cooke



R. S. Joynt



W. Weston

John R. Malloy, 34, of Toronto, has been named sales director (English) of the Canadian Broadcasting Corporation, it was announced by Keith Morrow, director of the English networks and the Toronto area. Mr. Malloy has been supervisor of television sales since October, 1956.

In his new position he will be responsible for the CBC's three English sales departments—radio, television and

export.

Managers of the three departments reporting to Mr. Malloy were also named: William Cooke, TV sales (English); Ronald S. Joynt, radio sales (English); and William Weston, export sales.

These appointments have been made in line with CBC's continuing plan of streamlining its policies and operations.

**Kudos:** KOOL-AM-TV, Phoenix, received the Special Station Achievement Award from the Academy of Television Arts & Sciences, and the National Public Interest Award from the National Safety Council . . . Sacramento Junior Chamber of Commerce Award to KXTV . . . KOMO-AM-TV, Seattle, recipient of public interest award from Seattle-King County Safety Council.

**On the personnel front:** A. Donovan Faust, to general manager of WJRT, Flint . . . Harry Wheeler to local sales manager of WHDH-TV, Boston . . . John J. Howley, to sales staff of KWTV, Oklahoma City . . . At KNXT, Los Angeles, Fran Haughn to sales administrator, Bob Cochrane as sales service manager, Gordon French to national sales representative, Jack Van Volkenburg to sales office manager, and Lou Sweeney to account executive . . . Jeff Carey to WPIX, New York, as account executive . . . C. Meritt Trott to account executive at WNHC-TV, New Haven.

#### SPONSOR ASKS (Continued from page 49)

**Carl L. Schuele**, president and general manager, Broadcast Time Sales, N. Y.

According to the BTS research department, co-op advertising is presently running 10 times ahead of all



*Co-op often nothing more than payola from manufacturer to retailer*

spot radio expenditures, in the top 100 markets combined.

At present, the bulk of co-op money is being misspent in print—we have all seen the full-page ads with 10 to 50 different products advertised (if you can call this advertising).

Abuses of co-op advertising are too numerous to mention—the one who's being hurt is the manufacturer. Basically, they center around the fact that the national advertiser has completely lost copy control. What this amounts to is payola to the retailer.

A basic difference between co-op and straight advertising is that co-op

is primarily designed to motivate the retailer, while advertising is intended to pre-sell the consumer.

Both can be combined with radio and everyone will benefit, including the retailer. For example, one manufacturer was unhappy to learn that its co-op funds were being used to pay for "bait advertising" by dealers who were using its products as loss leaders to create traffic. The dealers were notified that only advertising that stresses the quality features of the products would earn co-op money.

Here's a plan that will benefit radio: The national rep approaches manufacturer A with a 500 spot "bulk" package in a specific market. The manufacturer pays 50% and receives 30 seconds out of every minute commercial (we suggest the use of an e.t.). The manufacturer is guaranteed the run of all 500 announcements.

The ball is now in the station's court, who's job is to obtain the other 50% from the manufacturer's local retail outlets.

Manufacturers should be urged to compare radio with their busy co-op print ads. With radio they have copy control and are the center of attraction.

# IT'S ALIVE!

All new radio **KLIV** (formerly KSJO) San Jose, California

NOW REPRESENTED NATIONALLY BY THE DARIN F. McGAVREN CO.

(effective June 1, 1960)

Put new life into your Northern California sales with all new radio KLIV—"the live one" in fabulous San Jose. 1590 kc on the dial.

\*Billion dollar retail market within 40 mile radius—includes Santa Clara County, currently California's fastest growing area.

\*Tremendous bonus sales in extended coverage in Alameda and San Mateo Counties.

Member of the Gibson Group KLIV KXOA



**a T.W.X.  
from  
"REX"**



**NOW!**

**NUMBER  
ONE CITY  
IN ILLINOIS**

(OUTSIDE CHICAGO)

R-E-M-A-R-K-A-B-L-E

**ROCKFORD**

TOPS IN . . . POPULATION  
RETAIL SALES . . . NEW HOMES

**AND . . . In This Rich  
AGRICULTURAL AND  
INDUSTRIAL HEARTLAND  
OF MID-AMERICA . . .**

**ARB MAR.  
1960 and NIELSEN APR.  
1960**

**— A G R E E —**

**WREX-TV DOMINATES  
ROCKFORD Area Viewing**

- **AT NIGHT**  
49 of the Top 50 Shows
- **IN THE DAYTIME**  
All 20 of the Top 20 Shows
- **TOP WESTERNs**  
7 of the Top 8
- **TOP FAMILY SHOWS**  
All 5 of the Top 5 Shows



J. M. BAERCH  
Vice Pres.-Gen. Mgr.

Represented By  
H-E Television, Inc.



**WREX-TV  
Channel 13**

# TV and radio NEWSMAKERS



**Edward J. Devney** (left) and **Richard O'Connell** (below right), presidents, respectively, of Devney, Inc. and Richard O'Connell, Inc., merge 1 July to form a new station representative company, Devney-O'Connell, Inc. The firm, headquartered at 535 5th Avenue, N. Y., will feature regional groups such as the Lobster Network, Me.; Sombrero Network, Tex.;

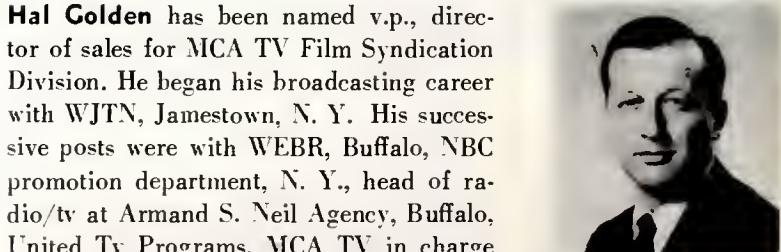
Northeast Radio Network, N. Y.; and Caranet (Carolina Radio Network). Devney, originally from Cleveland, began his radio career in 1935 with now-deceased WLCE, Cleveland. He then joined WIBC, Indianapolis. In 1939, Devney moved to New York as Eastern manager of rep Howard H. Wilson Co. Successive posts included stints as account executive with Headley-Reed and v.p. with Wm. G. Rambeau Co. Devney started his own business in 1949 and bought out J. H. McGillvra in 1957. O'Connell began as a radio trainee with Y&R in 1948. A year later he joined Everett-McKinney. In 1951, O'Connell joined all-Spanish KCOR, San Antonio, as manager. He set up his own rep firm in 1952. Devney is pres. of the new firm; O'Connell, exec v.p.



**Eugene Burr** has been elected v.p., program development at NBC TV. Since September, 1957, he has been producer of CBS TV's *The Verdict Is Yours* series. After graduation from Columbia, he was press agent for Theatre Guild. He then joined *The Billboard* as, successively, news editor, film critic, drama editor, and drama critic.

After that he served as night managing editor of the N. Y. *Journal-American*. Before turning to tv producing, Burr was tv program director for DFS and tv supervisor for Y&R.

**Hal Golden** has been named v.p., director of sales for MCA TV Film Syndication Division. He began his broadcasting career with WJTN, Jamestown, N. Y. His successive posts were with WEBR, Buffalo, NBC promotion department, N. Y., head of radio/tv at Armand S. Neil Agency, Buffalo, United Tv Programs, MCA TV in charge of the Buffalo office, and supervisor of station sales in Chicago for MCA TV. Golden attended the Biarritz American University in France, the U. of Buffalo, and Syracuse U.



## DICK WRIGHT

(Continued from page 41)

has been an audience builder for WPAT is shown in the Pulse 17-county New York studies which give the station significant gains in all time periods in radio homes reached during the past three years, and indicate that from 12 noon to 12 midnight it outranks the four network 50 kw. outlets.

But neither its music formulas nor stringent commercial restrictions really explain WPAT's success, in the opinion of experienced radio and advertising men.

"WPAT's image with advertisers is just as important as its image with the public," a timebuyer in a Top 10 agency told SPONSOR. "And Dick has done a tremendous job in this area."

Wright, himself, admits that he operates at an advantage because "New York is an advertiser's town." He points out that with many huge agencies and ad accounts centered in Manhattan, it is easier for ad managers, media and account men to know about his station, because they listen to it themselves.

His current client list undoubtedly reflects some personal enthusiasms on the part of advertising decision-makers, and it includes such substantial giants as American Tobacco, A & P, Atlantic Refining, Ballantine, Borden, Campbell Soup, Canada Dry, Chrysler, Esso, Ford, General Motors, Hoffman, Liggett & Myers, Nestle, Northwest Orient, Schlitz, Standard Brands, Tea Council, TWA.

More than 50 blue-chip accounts have been on the station continuously for three or more years.

But Wright's wooing of the advertising fraternity has not stopped with providing a program schedule that is pleasing to Westport, Greenwich and Mamaroneck commuters.

A SPONSOR check of agency media directors disclosed other reasons for WPAT's acceptance in the business. First, a single rate policy, and no off-the-rate card deals. (Most agency executives are enthusiastic about this, even though WPAT rates are substantially higher than those of many other New York stations.)

Second, Wright's refusal to accept "super-saturation" schedules which permit one advertiser to dominate the station at the expense of others.

Third, Wright's approach to audience research. Two weeks ago at a

meeting of the Quality Station Group, Len Matthews, media v.p. at Leo Burnett, singled out WPAT (not a member of the Quality Group) as a station that provides "exactly the type of qualitative research which modern media analysts want and need."

Market Meter studies indicate that WPAT's audience is more than 95% adult (over 18) and that it is composed of more people with higher incomes, more people with college degrees, and more in the "young adult" buying group than its competitors.

In addition, WPAT has supplied agencies and advertisers with studies that show higher listening to the station by retail grocers and retail druggists than to other outlets.

Further evidence of Wright's sympathetic approach to clients and buyers are the continuing series of parties and get-togethers at the station's elaborately furnished E. 56th St. offices. WPAT, whose am transmitter is across the Hudson in Clifton, N. J., has gone to great pains to impress media men and ad managers with the fact that it is a big time metropolitan area station. (With a new fm transmitter on the Chrysler building the station is also aiming for fm domi-

nance of the radio market.)

These three factors then—programming, commercial limitations, and sales policies—all figure in the WPAT image. To them must be added a fourth, and perhaps all important ingredient—the character of WPAT management.

Says Dick Wright, "I have very sympathetic partners in the corporation," and there seems little question that the willingness of WPAT stockholders to accept a policy of steady growth rather than spectacular profit taking, has aided in the station's rise.

Most agency and radio men around New York, however, give the highest chunk of credit to Wright himself. Before coming to WPAT in 1950, he was general manager of WICC, Bridgeport, and his radio background included executive work with ABC and CBS, and with WMCA, WMGM, and WOV New York.

"If you want the real key to the WPAT image," says one of Wright's friends, "the answer is this: Get a real broadcasting pro. Then give him the chance to do exactly what he believes in and loves. That's what happened to Dick. And that's the reason for the WPAT story." ▀

## In Roanoke in '60 the Selling Signal is SEVEN...

Many people, much wampum, in Roanoke. Heap big voice is WDBJ-TV, serving over 400,000 TV tepees in Virginia, N. Carolina and W. Va.

Roanoke not get-rich-quick market, but plenty steady. Growing, too! That's why smart ad chiefs are going western . . . Western Virginia, where they'll sell like sixty on seven.

In Roanoke, seven is WDBJ-TV. Maximum power, highest tower. Superior programming for braves, squaws and offspring.

ASK YOUR PGW COLONEL  
FOR CURRENT AVAILABILITIES

**WDBJ-TV**  
Roanoke, Virginia



# The seller's viewpoint

*In an era of spiraling costs and continually expanding populations, it would seem only logical and consistent for the spot announcement to have increased proportionately in price, says Fin Hollinger, vice president and general manager, K-POI, Honolulu. Paradoxically, however, "the radio spot announcement commands a lower unit price today than it did two decades ago." The fault is perpetrated by broadcasters who trade time for one-third its value in airline tickets and hotel due bills, Hollinger charges, thereby encouraging the growth of time brokers who compete with stations in peddling their own time.*



## BEWARE THE TRADE-OUT BROKER!

**W**hat is three times as valuable as money? Certainly not airline tickets and hotel due bills!

Amazing as it may seem, however, an increasing number of America's broadcasters seem to regard said items to be three times as valuable as money.

The number of broadcasters willing to trade radio and tv time for one-third of its value in airline tickets and hotel due bills is equally as alarming as it is astonishing.

Apparently hypnotized by the prospect of travel via time trade-outs, they are actually fostering the cancerous growth of concerns that virtually compete with the stations in peddling their own time.

Because they buy it at one-third of the station's regular rates, they can obviously dispose of it at far lower rates than the stations themselves would charge the same sponsors.

Hawaii, America's 50th state, is a string of islands 2,200 miles from the West Coast. Between the islands the airplane is our streetcar. Between Hawaii and the mainland the airplane is our cross-country bus. A lot of airlines serve Hawaii, and a lot of airline dollars are spent on radio and tv.

Hawaiian broadcasters' rate cards are realistic. Both radio and tv offer top value for the advertiser's dollar. Major airlines buy broadcast advertising on the same basis as any other account.

Would the broadcaster who accepts one-third of his rate when his time is sold to an airline or hotel (for plane tickets or a due bill) be willing to accept one-third of his rate when his time is sold to a cigarette or soap account?

If he will, then the industry is in a much more deplorable condition than even the payola investigators might believe. And, if he won't today, he may have to tomorrow if such a vicious practice is permitted to flourish. And wish it will, if broadcasters don't crack down on it now.

The writer has just received a signed contract for \$15,000 in radio time on K-POI, Honolulu. Said contract (from World Travelers' Club, Inc., 655 Madison Avenue, New York) states:

- a) The station receives one-third of this amount as due bill credit on airline transportation, hotels, products and services, when available. (What a guarantee!)
- b) The rate the station must apply on the \$15,000 purchase of time is maximum discount rate on station's lowest rate card plan. (All this, and end rate, too!)
- c) Advertising may be placed over a 24-month period.
- d) 15% commission on the \$5,000 in due bill credits is to be paid by the station in cash. 10% of the total commission amount is to be paid in advance and the balance in six monthly installments. (Commissions in advance of advertising, yet!)

In an era of continuously spiraling costs and constantly expanding populations it would seem only consistent that the charge made by broadcasters for that base product of the industry, the spot announcement, would have similarly increased in price.

Paradoxically, the radio spot announcement in virtually every U. S. market commands a lower unit price today than it did two decades ago.

The trend, my fellow broadcasters, should be upward. Certainly, we should not be drifting toward treacherous rapids represented by practices that enable time brokerage concerns to sell our own product at even less than we charge for it—and pay us in airline tickets or hotel accommodations, "from time to time, when available."

Such a vicious practice could spread with ugly malignancy to the stage where all of radio's sponsors would buy through the trade-out brokers.

Beware and be wary. Let's all remember that a dollar's worth of radio is worth a dollar's worth of money!

# SYMBOL of LEADERSHIP

WBEN-TV has always had complete and easy-to-understand weather coverage. Buffalo's first television station, always alert to improving community service, now adds the Radar ground-weather system—one of less than a half-dozen U.S. stations so equipped.

This Radome atop our modern new studios is a symbol of leadership—one of many "extras" WBEN-TV constantly adds to improve its already top programming. It's one of many reasons why your TV dollars count for more on Channel Four.

National Representatives:  
Harrington, Righter and Parsons

**WBEN-TV**

The Buffalo Evening News Station

CH.  
CBS in Buffalo

# SPONSOR SPEAKS

## Here come the conventions

Every four years the country gets a chance to really appreciate the tremendous public service job done by tv and radio, and we believe that the convention, campaign, and election coverage this year is going to be more impressive than ever.

Plans announced by the networks, stations, and station groups indicate that the doings at both Los Angeles and Chicago will receive more in depth reporting, more behind-the-scenes coverage and more dramatic presentations than the country has ever known.

Similarly, advertisers at both network and local levels will be finding even greater audiences and more opportunities for successful associations with the campaigns.

With Westinghouse the CBS coverage for the third straight time, with other clients supporting NBC and ABC activities, and with stations like those of the Corinthian Group getting solid advertising support for special convention programing, the industry's huge campaign expenditures will have a substantial financial date. And we like the fact that advertisers are sharing with broadcasters the prestige and responsibilities of this great public service effort.

## Standard spot billing Form gets rolling

With station acceptances of its Standardized Spot Billing Form pouring in, SPONSOR's Standard Spot Practices Committee reports two significant developments in its drive to "get rid of the paper work jungle in radio/tv spot."

First, the new manual form has been unanimously endorsed by the members of the Station Representatives Association. Second, the ANA, in a special management clinic, has explained the form to its advertiser members, and praised it as a forward step in simplifying media buying.

These two endorsements, coupled with that of the Agency Financial Management Group, means that the new form has the enthusiastic backing of three significant sections of the industry—agencies, advertisers, and representatives.

The Committee also reports that work is progressing on the development of machine billing forms for stations who use IBM, NCR, Remington Rand, or other equipment.

Stations who use manual billing and have not seen the Spot Practices Committee form may secure copies by writing their representatives or directly to SPONSOR.

## 10-SECOND SPOTS

**Improvement:** WGN-TV, Chicago, hastily withdrew NTA's *Play of The Week* "Medea" from its programing on Easter Sunday, feeling the theme of a mother who kills her children too rough for the occasion, finally aired it on Mother's Day.

**Where it helps:** "Psychologists now say you shouldn't tell your friends about your troubles. Tell your enemies—they'll really enjoy them."—Pat Buttram, CBS Radio.

**The counters:** *Newsweek*, in its 13 June issue, reported a tv survey by students and faculty of Los Angeles' Pepperdine College. During a week they watched seven channels for  $669\frac{1}{2}$  hours, counted the following:

- 1,261 incidents involving death.
- 1,348 cases of physical mayhem.
- 1,087 threats of violence.
- 258 cases of property damage.
- 784 alcoholic drinks consumed.
- 995 kisses.
- 7,887 tv commercials.

*That's why it's called commercial tv.*

**Speed-up:** WQAM press release—"WQAM, Miami, Florida Disc Jockey Charlie Murdock called Mrs. Carole Banaszak of Miami to notify her that she had won second prize in a station contest which entitled her to a full week's all expense paid vacation at one of South Florida's resorts. Mrs. Banaszak was so excited at winning in the WQAM contest that eight hours later she gave birth to an eight-pound baby boy. The doctor attributed the early arrival to the WQAM surprise."

**Sparkle plenty:** From a Dr. Pepper Co. press release—

"One of the most unusual prizes in contest history will be awarded the grand winner of a \$100,000 national consumer contest being conducted by Dr. Pepper Co. . . . a specially designed doorknob containing a cluster of 50 small diamonds around its rim and a huge two-carat diamond attractively mounted in its center. . . . Company officials say they believe this to be the only diamond doorknob in existence in the world today."

*That's a pretty safe belief.*

# WSPD-TV fills the gap...

You can't afford to ignore the widespread Toledo market... all 21 Northwestern Ohio and Southern Michigan counties of it! WSPD-TV, with its new 1000-foot tower covers 444,400 homes... sells

# TOLEDO

A STORER STATION • Represented by The Katz Agency

# FABULOUS 50 MARKET RATING...

# 32.1

4 MONTH AVERAGE  
—Nielsen Station Index  
January-April 1960

NOW IN PRODUCTION  
**2nd GREAT YEAR!**

The New Power  
In TV Programs...

*United Artists*

**ZIV**

ZIV-UNITED ARTISTS, INC.  
488 Madison Avenue  
New York 22, N.Y.

**SMASH RATINGS**  
IN CITY AFTER CITY!

MEMPHIS • WREC-TV

**32.5**

Nielsen, Jan. '60

AUGUSTA, GA. • WJBF

**39.2**

Nielsen, April '60

ALBANY • WRGB-TV

**33.9**

Nielsen, March '60

SPRINGFIELD, MO. • KTTS-TV

**37.1**

Nielsen, April '60

LOUISVILLE • WHAS-TV

**34.4**

Nielsen, Jan.-April '60

PROVIDENCE • WJAR-TV

**29.2**

Nielsen, April '60

SYRACUSE • WSYR-TV

**31.3**

Nielsen, April '60

KNOXVILLE • WATE-TV

**33.7**

Nielsen, April '60

BOISE • KTVB

**41.0**

Nielsen, March '60

ROCHESTER  
WHEC/WVET-TV

**37.0**

Nielsen, April '60

ALL-NEW

"LOCK  
UP"

starring  
**MACDONALD  
CAREY**

Stories of people unjustly  
accused and the one man  
who brings them their  
**ONLY CHANCE OF HOPE!**

